MODERN BRITISH DOMESTIC ARCHITECTURE AND DECORATION

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MODERN DESIGN IN JEWELLERY AND FANS.

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MODERN BRITISH DOMESTIC ARCHITECTURE AND DECORATION

EDITED BY CHARLES HOLME

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PREFATORY NOTE

ONE of the features which characterise the opening year of the twentieth century is the renewal of general interest in architecture and decoration, more especially in their relation to the construction and ornamentation of the home. The last century was chiefly remarkable for the numerous attempts to revive styles belonging to the past, most of which have failed in a greater or less degree owing to the fact that they have misrepresented modern conditions and modern requirements. That the new century should generate a style characteristically its own, borrowing from the past only those features that are strictly in accordance with present-day needs, is the desire of all who have given close attention to the principles that govern truly artistic work. Some progress in the right direction has been made in the course of recent years, and it is not only interesting now to observe the present-day phases of architecture and decoration, but it will be of value in time to come to look back upon what are probably but the initial stages of a large and important movement.

IN the selection of illustrations it was thought desirable not to repeat here any of the numerous designs for modern houses and furniture which have appeared in the pages of *The Studio* from time to time, most of which would have been suitable for the purposes of this volume.

THE editor desires to express his warm thanks to all those architects and decorators who have so kindly and so willingly given him their assistance.

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UPON HOUSE-BUILDING IN THE TWENTIETH CENTURY

FROM the start of this new century our institutions have been under review, and among these institutions the Englishman reckons highly his house and home. Sentimentally and practically he has made much of it. That art of architecture, which in the eyes of other nations is mostly one of cities—of public buildings and public monuments—has to English taste lain in the separate house-building of individuals. Is it the crop up of Saxon atavism which has settled for us this ideal? Our country tradition of homestead and premises—that is, of the Englishman's castle—is so strongly held that even our town-houses keep it in remembrance. Entrenched behind area railings, English citizens live determinately separate.

HOWEVER much a twentieth-century custom of "flats" may break down this independence and make us hive like ants, still our houses are our homes; and as the principle of their construction and the test of their quality we set the homely virtue of comfort in living, the being at ease under the conditions of a climate which renders indoor comfort a necessity. As if to give a meaning hint in this direction, the twentieth century has opened for us with a pretty complete set of samples of what that climate can do—its wet and its cold, its capricious moods, which as likely as not bring winter at midsummer, and *vice versa*, mild skies and summer rain at Christmas. Such are the common uncertainties of the weather with which our housing has to reckon, and which it has to temper to our endurance. It is the clear first condition of an English dwelling that it should shelter from the elements all the year round. Flat roofs and bungalow verandahs are only for us when modified to suit our climatic condition.

BUT if our insular climate is capricious it is not extreme. The conditions to be reckoned with are never those of either Russian or Oriental house-building, for English snow-fall and sun-heat are alike insignificant, while our rainfall is great and uncertainly distributed. Our skies being mostly clouded and our atmosphere damp, we have neither grilling heat nor killing cold. The days are very many when fireside heat is pleasant; but they are few when stove-heat and artificial temperatures have to be provided, fewer still when the sun

has become a burden, to be rigorously excluded from the dwelling-house. If in midwinter we can dispense with the German stove and the double windows of continental usage, in midsummer we may be glad to have the fireside handy. Since the English house cannot escape from these traditional and climatic considerations, it is ridiculous for it to turn cosmopolitan. The continental conditions of *schloss*, *palazzo*, and *château* are not ours. Cosy rather than palatial must be our rooms; well-lighted, easily warmed, without sunless porticoes and wide verandahs. Under American skies the American house may be pleasant and healthy, but it is for England that the English house must be designed.

IF it is folly to build our houses out of tune with our climate, it is equally so to build them out of temper with our times. If we want English homes, we want them also to be of the twentieth century: not to be Classic, nor Mediæval, nor Tudor, nor Georgian; still less to be of the unwise Victorian habit of the nineteenth century, which masqueraded so determinately in the fancy housing of every century but its own. This architectural revel over, our new century might come back to the right mind of ordinary life. Some nineteenth-century fancies are surely obsolete: many of its creeds are outworn. Not all that was in honour in Victoria's reign can retain esteem in her successor's: so let our house-building take a new stamp as our coinage will. For lest "one good custom should corrupt the world" each century healthily despises the fashions of the last, and need make no apology for calling its methods of housing old-fashioned, its architectural enthusiasms mistaken, its artistic gold only tinsel.

NINETEENTH-century art bowed down to three great gods, Science, Commerce and Nature. Out of the science due to the knowledge of what had been its temples were erected, and its architecture, rutted in the cult of archæology, went delicately, and with holy fear put on strange garments, changing them often. In its teens the nineteenth century was enamoured of Greek classicality; in the dotage of its age it was smitten with Georgian; between whiles it had a score of mistresses, each for a decade or so the object of a fickle short-lived passion. The goddess of one day was the drudge of the next—the petted darling of art circles and of learned folios found herself passed on to the jerry-builder. But now, looking back, the emotional outbursts which heralded these short-lived *liaisons* can seem only doubtful morality. With such a sad example under its eyes, might not the twentieth century resolve on a different and more regular life?

WHY should Archæology any longer hoodwink us? Why should it make us think that every other age knows better than our own the kind of house we ought to live in? We have put the telescope to our eyes, and having scanned every ancient method of architecture as minutely as distance would allow, have done them the sincerest flattery of copying all their tricks. Yet we are not contented. And this being so, might we not give up the endeavour and house ourselves in accordance with our own instincts. The fact is, science is a good god enough, but he has been too superstitiously worshipped. A better understanding of his worth to us would cause him to be appreciated as the science of construction, not as the knowledge of other people's ornament.

THE god of Commerce, too, has been mis-worshipped in the same way. To Victorian art he appeared an oracle which for ever gave out that the sale-worth is the real worth, and production at a marketable price always the test of quality. This has seemed such clear common sense that our houses have been built for the most part with nothing in view but their saleable quality. In this way the fashions of what everybody has, but nobody can be accused of wanting, have driven out of the market, as being too expensive, the individual dwelling-house, built to the taste of the inhabitant. It was only in the old house that individuality found root in a congenial home where it could grow at its ease; in the new house of the nineteenth century we have had to live all alike, our personalities numbered but not defined, as in hotel apartments. In the twentieth century it is to be hoped that the exercise of a little common sense will lead to houses being built for the taste and individuality of their occupiers, even though the initial cost should be greater. For the principles of commerce have surely been misunderstood when only the average in art can survive, and taste can no longer get what it most looks for.

MOREOVER, see how the utility of workmanship has suffered by this custom of rating its value by the price paid for it. Competition, having crushed the special excellence, has turned its weapon on its own productions, and established everywhere the cheap substitute in place of the genuine article. We have to take not only what does not suit us, but what is not the real thing at all—fatty compounds for butter, glucose for sugar, chemicals for beer: and just as certainly the sham house for the real building, its style a counterfeit, its construction a saleable make-believe, its carved wood a pressing from machinery, its panelling linoleum, its plaster some pulp or other, its metal work a composition, its painted glass only paper—everything

charmingly commercial and charmingly cheap. We have lots of beer ; we have lots of ornament in our houses ; arsenic in the one, and sheer humbug in the other. Let the twentieth century contrive at least to get its goods wholesome, and its ornaments hand-made.

NATURE again has been set up as a supreme goddess by nineteenth-century art. We have called on her name, vowed ourselves her priests, and haunted her precincts. We have set our houses in the wilderness, eager with indecent familiarity to hobnob with her at our ease. But shy Nature will have none of such advances; she has retreated to further fastnesses, leaving our house-building on sea-shore and mountain-side to spoil the beauty of England. In plague spots, that spread continually, the itch of villadom infests the lake country and the seaside. And to add insult to injury, we not only lay waste Nature's palaces, but we talk glibly enough of taking her into our gardens, and to this end we set out puny landscapes in place of the wide ones so rashly destroyed. Never does Nature-worship show itself so foolish as when with scrubby shrubberies and untidy rockeries it tries to emulate the free lines and the unplanned harmonies of natural landscape. Might not the twentieth century be more reverent in its approaches and less ape-like in its mimicries? Wild Nature must not be forced ; only after long wooing and centuries of courtship will she lay her hand in man's. Let us take her as the sister of Art, with the frank admission that we make beauty for our houses and gardens by our art, for thus only is it natural for man to do.

HAVING then a new sense of what Science, Commerce, and Nature mean, let the twentieth-century house be built for its time and for its place ; expressive of twentieth-century habits, and of each man's own convenience developed in the experiment of building. Our Science shall be that of the housewright; our Commerce shall show itself in the provision of what is wanted ; our Nature be that mistress of the world who agrees that man's art must be of his own make. We shall accordingly be content no more with sham castles or sham abbeys ; sham manor houses or sham cottages ; no more with turrets and pinnacles, oriels, orders, pediments, traceries, canopies, Mediæval glass, Classical statuary, Elizabethan timber-works, Jacobean plaster-work, rustic ingles and cottage nookeries; all dexterously imitated, but irritatingly unreal. We shall contrive no more sham woodlands, rockeries, waterfalls, ruins, balustraded terraces or monster-spouting fountains. But having cast aside so much, shall we have anything left? Yes! we may have the art of architecture. That was the

one thing smothered by the superfluity of nineteenth-century make-believe ; the one thing that could not be afforded, because the money had been spent in the expensive imitations of externals and all the luxuries that archæology and commercial sale forced on our building as being essential to the styles in fashion. Only rarely in the century past has that art which lies in the pleasure and device of building got leave to appear—in some utilitarian breweries and warehouses, which show what nineteenth-century building might have been had it not set its heart on being always like the architecture of some other age.

OUR house-building has now its chance. The styles copied from ancient art have all been tried and found to be one no better than the other, and as architects are at last really tired of copying them, why should not clients grow tired of paying for them ? The money set free by the rejection of the counterfeited ornaments would be available to bring back the genuine materials of building. These in the present estimate of commerce are no doubt more costly than the substitutes which an ever cheapening production have introduced in place of the local usage. The proper handling of the local building stones, for example, costs more than the imported masonwork of firms, but it will make an infinitely better house. The thin rough hand-made bricks are more costly to build with than the smooth machine-made kind, but they build a better wall; hand-made tiles, whether for floor or roof, are the better material. English oak carpentry and the old-world joinery of well-seasoned wood might come back again, if people would pay for them.

AND no less might rational and purposelike construction come back in place of the fret and the fume of archæological designing ; so that our own habits and ways of living might have a chance of asserting themselves. House and garden might come together into pleasant companionship without being modelled on the plan of an Italian villa. The convenience of a common-room, the general meeting and living-room of the house, might be contrived without its aping a mediæval hall. A stately staircase might be set up and be no copy of one in a Queen Anne house or a Genoese palace. Each bedroom might have its separate bathroom, and the contrivance of them not be tortured to the shape of Gothic turrets. So too the ease and comfort of roomy fireplaces and wood-lined rooms might be achieved without the guilt of plagiarising from a Jacobean farm. And having saved the costs of all this learned design and commercial decoration, there might come to houses the handworks of those who love their work and do it.

Instead of house-designers, there might be house-wrights. Masons and carpenters, able to be their own masters and build at no dictation, might achieve out of simple materials a construction that would be really expressive of the age. Plasterers and painters, too, might make a living art that would be received as such, in place of one that is made up of artistic reminiscence. And architects, delivered from the thraldom of design and required to provide neither orders nor styles, neither nooks nor symmetries, might be allowed the money for building with brains: that is to say, for a progressive experimental use of what science and commerce bring to their hands, a controlling grasp of the new practices of construction, for the purposes not of *cheap* construction but of *good* building. Thus alone may we cease to be purveyors of style. And when, at last, we shall have ceased to be artistic, perhaps we may grow, unselfconsciously, into artists.

EDWARD S. PRIOR.

A FEW WORDS ON DOMESTIC FURNITURE

MORE than a great deal has been written about domestic furniture, but very little of it is gay reading. We are still waiting for the right book on this subject, and must needs wait for it with patience. It is a book that requires a man of rare gifts, having a genius akin to that of, say, Monsieur J. J. Jusserand; a man, that is, who would give gaiety to his dry details of archæological fact, blending with them so much humour, and so many bright truths of unfamiliar social history, that, when treating of old cabinets and tables and of other household relics of a past civilisation, he would make real to us some forgotten episodes of home life in remote periods. And we should feel in all he said that a noteworthy style of old domestic furniture should not be studied merely as a curio, nor simply as an expression of genuine art. Taken up by the imagination, it should be thought of in connection with the social needs and customs that prevailed among the people who made it their own style; and, further, it should be accepted as representing an epochal condition of things from which, in many respects, the world has gone far away. To a complete understanding of this fact we owe the following good remarks by Goethe, on the fashion (which still survives in many quarters) of furnishing houses in unmodern styles, so as to live under influences quite different from those of the present day:—"In a house," says Goethe, "where there are so many rooms that some are entered only three or four times a year, such a fancy may pass. . . . But I cannot praise the man who fits out the rooms in which he lives with these strange, old-fashioned things. It is a sort of masquerade which, in the long run, can do no good in any respect; on the contrary, it must have an unfavourable effect on the man who adopts it. Such a fashion is in contradiction to the age we live in, and will only confirm people in the empty and hollow way of thinking and feeling wherein it originates. It is well enough, on a merry winter's evening, to go to a masquerade as a Turk, but what should we think of a person who wore such a masque all the year round? We should

think either that he was crazy, or in a fair way to become so before long."

THIS quotation does not mean that fine examples of old furniture are useless. Goethe knew, of course, that they cannot be valued too much as objects of patient and humble study. To find out the plastic secrets of their fortunate shapes will ever be a liberal education in the spirit of their inventive co-ordination of lines and masses. But these great secrets, once discovered, must be used freely and wisely, and not exhibited to the world in a servile mimicry of the old models. They should be as servants to the fresh aims and requirements of art; none but original hands should venture to employ them.

IF a poet were so misguided as to play the ape to the archaisms of Chaucer, his ridiculous affectation would provoke laughter; and we may be sure that analogous whims in the handicrafts would excite equal ridicule, were it not that the inevitable changes through which the applied arts have passed, and to-day are passing, are much less easy to apprehend than the mingled development and decay of one's native language. At the present time, indeed, the appreciation of art in any form needs a long special training, so unfavourable to it is the existing type of society. The English tradition of a fine delicacy and reserve in vigorous and thorough craftsmanship was swallowed up by the industrialism of the nineteenth century, and has still to be renewed; the jerry builder takes care that British towns and cities shall not grow in dignity and beauty; the expenses of life multiply, and many scores of thousands toil through penury to fireside discomforts. Hence it is not surprising that most people, becoming inured to their surroundings, should look upon art as a thing which, in their everyday life, has for them no attainable realness and happiness. So long as this temper of mind lasts, so long will it be easy to persuade the ignorant that they should invest their money in cheap and servile imitations of those styles of obsolete furniture in which the dilettante speculate with profit.

IT is regrettable, no doubt, that so many rooms in British houses should still be made ridiculous by spurious furniture of a dozen antiquated types. Yet even such pinchbeck copies of old works are not more troublesome to live with than the more modern gimcracks turned out by so many manufacturers. And even some of those men of business who make genuine honest furniture, in a plain style more or less in touch with the modern movement in design, are less generous than they might be, owing to the fact that it is their custom

to ask too much money for their wares. Their strict honesty of craftsmanship should be something more for reaching than a luxury for the few; it should be made into a valued comfort in all middle-class homes—a popular need, a national possession.

A SCHEME of decoration for a living room may be described as a scenic background for the daily drama of home life. All its parts should co-ordinate, forming a restful unity of effect. This they rarely do when the furniture is an alien constituent, and not a result of the same impulse of design that produced the rest of the decoration. Here is a point that all good architects admit in theory, but some among them, in their own practice, drift away from its recognition. These are the architects who build fine houses, who construct admirable living rooms; and then, somehow, at the last moment, when the furniture is considered in a belated manner, they lose all influence over their clients. There is no room here to discuss at length this familiar anti-climax to the decorative schemes of modern architects, but some reference must be made to it in even a few brief notes on household furniture. We admit at once that, in the present revival of an English style in this kind of furniture, a strenuous and very useful part is being played by several architects of known name, but the unity existing between a room and its furniture is a thing of such great importance that it ought to be happily illustrated far more often than it is at present in fine new houses. Clients, it is true, are sometimes exceedingly difficult to deal with; their whims are many and various, and they dislike to give way on all points; but, when all is said, their peculiarities do not exceed those which a portrait painter has daily to contend against in his sitters; and this being so, may it not be said that a good architect, like a good portrait painter, should be expected to rise into art, no matter what his clients' likes and dislikes may be? This is a question partly of social tact, partly of strength of character. And remember always that a fine new room, when spoilt by bad new furniture, cannot but do harm to the architect's professional standing and reputation.

ANOTHER essential point in connection with the present subject is suggested by the fact, very often forgotten, that the art of design in furniture, like that of architecture, is one of construction, and not of mere ornament. As in architecture, it should be thought out through the materials and in strict accordance with the best traditional methods of working the materials. To take an example, a chair ought to be well *built*, and its structural qualities should be exemplified in two ways: first, the greatest possible amount of

structural strength and dignity should be obtained with the smallest possible amount of wood; and, next, the wood must be handled expertly as wood, and not be made to simulate the properties of any other material. For instance, to twist wood into interlacing and knotted forms that resemble ribbons, as Chippendale did in some of his early work, is precisely one of those fantastic vagaries of taste that a maker of furniture should take pride in avoiding. Moreover, the greater the attention given to the planning and building of furniture, the less is the temptation to depart from the requisite characteristic of a great reserve in the use of ornamental details. As painters who do not know the value of massed effects show their constructive weakness in squandered patches and dots of light and shadow, so a bad designer of furniture, who thinks but little of structural fitness, reveals his inexpertness by means of "fussy" trifles of "ornamentation," erroneously so called.

LAST of all, household furniture is a thing for household use, not for show, and persons of taste feel instinctively that it ought to be in perfect keeping with the quiet dress of the period, neither profuse in rich ornamentation, nor yet blatant in the vigour of its plain simplicity.

THIS applies to all peoples, but it is applicable above all to Anglo-Saxons, whose delight in reserved ways of life has long been a distinguishing and admirable trait of their character. Mr. Reginald Blomfield says with truth, for instance, that "three great qualities stamped the English tradition in furniture so long as it was a living force—steadfastness of purpose, reserve in design, and thorough workmanship." In earlier days English craftsmen "made no laborious search for quaintness, no disordered attempts to combine the peculiarities of a dozen different ages." They had but to perfect what was already good. "As a people we rather pride ourselves on the resolute suppression of any florid display of feeling, but art in this country is so completely divorced from every-day existence, that it never seems to occur to an Englishman to import some of this fine insular quality into his daily surroundings."

SINCE Mr. Blomfield wrote this sharp criticism, the art movement has certainly made headway, doing some real service to the cause of reasonableness in quiet design and in good construction. But the truth of the criticism has not been cancelled by the progress made; it has been modified a little, and that is all. In some quarters, indeed, there is to-day, unfortunately, a reflorescence of a florid type of ornament in absolute antagonism with the needs of modern life. When will common sense come by its own?

METAL-WORK IN ITS RELATION TO DOMESTIC DECORATION.

REPENTANCE comes too late after one has undertaken to write about one's special subject. Although a man may be, in a way, saturated with metal-work, he yet finds, when the few minutes of leisure come in which he can quietly state his views on the subject, that his thoughts cannot be laid out and tabulated at will. Writing is not the medium in which he usually gives expression to his knowledge, and he is harassed by the fear that he may say too much or else too little. As domestic metal-work very largely occupies my attention, it is natural that I should think it a matter deserving very special consideration—of importance, though not of the first importance. A fire-grate, for instance, is a necessity which ought to be also an enrichment to the house ; the house itself in its architectural character must always, of course, be first.

FOR the moment we will consider that the house is a beautiful one, satisfying those who have to live in it and those who are responsible for its building, and possibly also those who pass by outside and see it externally. Given such a house, it is a keen pleasure for the craftsman to be asked to design and make any one thing which shall help to complete the scheme of the whole, and at the same time add to the comfort of the occupiers.

TO do this, the metal-work must be thoughtfully designed and carried out so as to make something beautiful, workmanlike, and practicable, all three qualities united in the fullest degree. This is a high combination, and as one who is both a painter and a metal-worker, representing Fine Arts and Minor Arts, as we are pleased to call them, I venture to say that the "Minor" art requires greater effort to produce than the other. I also venture to believe that the man who has made a thoroughly practical and beautiful fire-grate has done as much, if not more, service, to his day and generation as he who has painted a good picture to hang on a wall—unless indeed it be one of those great pictures of which only a few are painted in a century.

TWENTY years ago it was the fashion for a rich man to be known

as an owner of good pictures ; a country seat was celebrated for its Titians ; or a rich connoisseur was referred to as the man who had the Turners. This is so still to some extent, but I think a gradual change may be detected in the tendency of well-to-do people, some of whom, in London at all events, have their houses remodelled architecturally, and new appointments in all kinds of decoration done under their careful control and with a view to infusing into them some of their own personality. It seems a more logical thing to be known by the house one lives in than by the pictures one hangs on the walls.

TO the casual observer the amount of metal-work required in a house is not great, and perhaps, therefore, it has been considered unimportant. But there is much more, and of more importance than one thinks. One may go, for instance, to a new house : it is good architecturally, but at the front door one finds a handle, a knocker, a letter-box, a bell-pull, &c.—little things, but what a chill they give one ! They have been taken from the usual stock pattern book ! Possibly they are not objectionable in design, but they have been made by the usual workman, in the usual workshop, and are devoid of any interesting quality.

IN certain kinds of tailors' shops ready-made clothes for men are laid on the shelf, ready for the first purchaser that comes, with no adaptation or fitness. Stout or thin, the man buys and wears them, signifying thereby his position in the social scale. To blame him would be unfair ; very likely he can afford no better, for none would buy shoddy if he could pay for a better suit. But how many front doors to fashionable houses are provided with "ready-made" metal-work, the owners of which would scorn to wear a coat of an equally bad character of workmanship !

OF course this raises the point as to whether a man's front door is as important as his coat ; personally I incline to think it is more so, for while many of the older houses still in existence have doors and doorways that have given pleasure for a century or two, this would not be possible in the case of a coat. But as I have already said, a change seems to be taking place in public appreciation ; and if a person has taste (and everybody should have some) he should see to it that his knocker and bell-handles are as carefully considered as his clothes. I am optimistic enough to look forward to the time when people will make their homes what they were in the past—a landmark, an historical record of the artistic work of their period, dominated by the personality of the families who dwelt and took pride in them. I refer to such homes as Burleigh and Hatfield.

BUT these remarks are general, and it is necessary to particularise. The most noticeable thing in approaching a house is a railing, or possibly an iron gate. These are capable of great expression, and they are of far more importance in the architectural appearance of the whole than one imagines. In the older English houses, notably the simple red brick fronts of the William of Orange period, the plain railings were most carefully thought out in relation to the front elevation, and the carefully placed curves of the top horizontal bar were often the only ornament permitted.

WE have all noticed in the old Georgian houses where there are steps up to the front door, the delightful little quite plain hand-rail on either side, supported by its equally simple upright bars, which have a graceful curve that it would be difficult to better. The occupant of one old house I know had the Georgian railings removed, and at once the whole character of that house disappeared. From being a link with the past, a sort of open book recording past history and association for all who could read it, the removal of this little bit of ancient and beautiful iron-work brought the house right down to date—its whole ancestry and history were remorselessly cut away. Whenever I pass that house now its effect jars as much as it did twenty-five years ago when the deed was done.

GOOD railings are not necessarily costly ones, but good railings must be well thought out. I do not remember ever having seen a really well considered cast-iron railing. Even that is not impossible, but the whole question of cast-iron is so surrounded, encrusted, and enveloped in commercial considerations that until artists or thoughtful people get a finger in the pie it is not likely to be improved. This leaves us only wrought-iron, but even the best design on paper can be ruined by bad workmanship, and one reason why modern wrought-iron railings are dull and lifeless is that they have been manufactured by a commercial firm for commercial reasons.

MENTION has been made of knockers. Is it not remarkable how a good knocker on an old house fixes itself on one's memory? One does not notice the panelling of the door, nor count how many windows there are in the house, but one is quite sure about the knocker. Letter-boxes are hardly ever good unless they chance to be plain, a state of blessedness that the commercial designer and dealer take care we shall not be troubled with, because a plain brass letter-box requires better workmanship and costs more to make than one that is covered with ornament, the latter hiding indifferent casting and being a cheap substitute for finish. This is a fact that should be more

widely appreciated, and every one who buys a letter-box for sixpence or ninepence should bear in mind that he is helping thereby to set back the clock in the matter of good workmanship.

THE part of the bell-pull or push that is visible may be considered entirely from the artistic point of view. The plate covers the working part which is concealed, and is therefore a case in which the artist may have a free hand. The door handle is another story. Its first quality should be its suitability for grasping with the hand, then its strength and rigidity, and, lastly, its design, which must be the best that can be made out of the foregoing conditions, combined with the best treatment of the metal, and having in view always its suitability to the door in which it is placed. There are also the boot-scrapers and possibly a grid over the door in the fan-light, and the door has sometimes iron hinges, in which case it is necessary first to settle the working part of the hinge and see that it is quite satisfactory as regards strength. The visible part known as the long "strap," if the hinge takes this shape, is more for appearance than for anything else, and can be considered almost wholly from the point of view of the design.

INSIDE the house the different pieces of metal-work are in every-day use. Take the fire-irons, for instance. The general shape of these is almost settled by long usage and development, and they must comply with requirements. They should be light and nicely balanced for women's hands, whilst the poker should be heavy enough to enable the master of the house to tackle a lump of coal successfully. The coal-box, perhaps, is more difficult to deal with, as the shape and fashion of it for some time past has been mainly arranged to suit the profits of the commercial people who make them. We have become used to such very bad shapes that every one with taste has been driven to buy up the old copper and brass ones of our grandparents.

AS to grates, there are now some of very good design to be had in cast-iron, designed by some of the more thoughtful professional men. Especially in the matter of grates we should avoid the reproductions, often indifferent, of past styles, such as the "Empire," "Louis Quatorze," and things of that family, all of which are offered in the shops. Every effort ought to be made to surround ourselves with things of our own time and period; if we do so wisely we enjoy the good service not only of helping the art of our time towards development, but also of helping mankind generally to advance towards that desirable era when the love of beauty will be universal. I do not wish to infer that an "Empire" grate is not

beautiful: it is, alas! often more beautiful than a modern one. Still, we do not want to be extending the use of "Empire" grates to all eternity. It shows more discrimination on the part of the connoisseur to choose a piece of work which is of his own time rather than to be content with a stereotyped form that it has become the fashion to accept without criticism.

ELECTRIC light fittings offer great opportunities for good metal-work. There is nothing more delicate than this illuminaion, and it lends itself to the most dainty and slight forms. The conditions are nothing like they were in gas, for instance, and the great thing in designing is to let the metal-work emphasise the delicacy and softness of the light. Here is an opportunity for cheapness or for costly elaboration, and in time I hope we shall see some really good things in this direction. The handles and furniture of our room doors offer another chance of widening the good taste of householders.

NELSON DAWSON.

MODERN DOMESTIC STAINED GLASS.

TAINED glass claimed the attention of the early masters at a period when oil painting was unknown; but an art so difficult and so trammelled by a refractory material did not lend itself to the realisation of any sudden inspiration, and could at best have been but a source of constant irritation to the mere artist; consequently, on the advent of oil painting its votaries forsook it, and worshipped at the newer shrine.

IN an attempt to glance for a moment at modern domestic stained glass, some attention must be given to the question, Should a window of stained glass be nothing more than a window, or may it be also a picture? This has ever been a moot point of criticism; and, upon the varied acceptance of the respective terms, window and picture, the many differences of opinion with regard to the art are based. But suppose we test the question by a simple examination, not by any standard of mere historical comparison, but simply from the point of view of the craftsman.

A WINDOW, that is the mere opening in a wall, is intended to admit light; and glass is valuable for this purpose because, while admitting light, it excludes the weather. The glass, having been cut up into various shapes and patterns, is fastened together with bands of lead; then the finished panel is firmly fixed in the window space with iron rods.

ONE grants at the outset that utility, that is to say, the admission of light, is the essential thing required of stained glass. Sometimes the glass may be needed to subdue light, sometimes to admit a maximum of light; in any case, it is imperative that it resist the weather. The chief point for consideration is, no doubt, the quality of the light that is admitted, and at this point attention may be drawn to the great and fortunate divergence that has taken place in the art from the ideals of fifty years ago. Where formerly *tours de force* of colour prevailed, ponderous facts dealt with in a severe and didactic manner, over-painted, over-stained, betraying all the grossness of a perverted mechanical dexterity, we now possess simplicity, sweetness, and light. The sombre measure of an effete

barbarism has given place to the welcome cadence of form and colour.

WHEN dealing with the subject of stained glass, it is useful to dwell for a moment on the necessary consonance between "form" and "quality." We have all as a matter of experience acquired a perception of the correct association of these conditions: for example, the line "embattled" in heraldry suggests *strength*, *firmness*, *rigidity*, while the line *undée* suggests *fluency*. We recognise, too, the "hardness" of stone, the "rigidity" of iron, the "flexibility" of a watch spring, the "brilliance" of a diamond, and we invariably associate these qualities with certain outlines which we instinctively acknowledge as being best fitted to express such qualities.

NOW, bearing in mind that glass is fragile and transparent, and that its fracture runs always in well-defined lines that are more or less straight, how is the "glass" quality to be expressed? The pieces may be of very varied dimensions, but the fluent lines must be well contrasted with straight lines, and in order to keep the quality of transparence, the glass ought to be left as far as possible in its pristine clearness.

THEN again, as the emotion of taste is inseparably associated with the perception of *utility*, and *beauty of association*, the most perfect design will be the one that indicates these qualities in the highest degree. One result, then, of a perfect practice of this art is the advent of this perception of utility. With glass and lead, that is, with light and darkness, and a palette composed of black, of textures of varying radiance, brilliance, opalescence, and transparence, all deftly harmonised into a united theme, each note in tune with the others, and the rhythm marked by the silence of the black lead—it is thus that a window is put together. The pattern may not at first glance be quite distinguishable, but gradually the design resolves, expands, and is lost again as the attention is focused upon it or diverted. That is, the window retains its initial quality of utility.

TILL within a comparatively recent period, domestic stained glass was but a faint reflection of the expiring light of Gothic art; so faint, in fact, that to the ordinary observer considerable doubt might have occurred as to the reality of its existence. With the evolution and development of taste that has taken place in modern domestic architecture, stained glass has by quite a natural sequence evinced a tendency to improve on similar lines, simplicity, not ornamentation, being the keynote of the movement.

AN important feature of modern domestic stained glass is the prominence given to outline. The lead, formerly looked upon as a

necessary evil, has now become the corner-stone of the fabric. One result of this development is that it keeps good work in the hands of a few designers of some versatility. Where formerly it was the practice to exhibit a pictorial effect of colour more or less bizarre, the tendency now is to render the theme in freehand drawing throughout; the lead lines marking the outlines, the quality and colour of glass being subsidiary features, though none the less giving their due value to the general effect.

TO my mind, however, the charm of the art lies not in any intrinsic grandeur of effect, but rather in its delicate, *naïf* simplicity. Nothing can surpass the pleasure of weaving fact and fancy in a subtle blending of darkness and light, and shimmer and sheen, with some quaint phrase to divert the reverie into an old-world realm of romance—if only it be well done. Be that as it may, even at the present time the major portion of the work may be termed "commercial." Not that the phrase is necessarily invidious, but rather that it distinguishes the "general" from the "particular," the "factory" from the "botega." However, as Napoleon said, "Morals were not made for emperors"; and while the mind will ever delight in formulating laws to govern art, the craftsman, being a law unto himself, sets a trap to catch a sunbeam in his own particular fancy. Certainly, at no previous period has mechanical dexterity attained such perfection. Yet the fact remains, that the best examples of modern domestic stained glass owe their excellence not to any intrinsic quality of execution, but simply to the versatile inventive faculty of the designer. The prime factor in this excellence would appear to be not merely a facility or deftness in drawing, but the superior qualities of education, inventive faculty, and poetic temperament.

IN stained glass, as in any other art, the best features cannot be imitated: in reality they are absolutely individual in their origin, and are the direct product of a particular condition of mind influenced by study. The best features of modern glass, then, do not consist in the choice of this or that material, or this or that particular mode or method, but are vested solely in the individuality of the craftsman, the most excellent effects being produced often with inexpensive materials. The trend of modern domestic stained glass, happily, leads towards a disregard for precedent, and also towards a freedom that is lightened by a play of fancy, a carolling gaiety of light, and a gradual approach towards simplicity.

OSCAR PATERSON.

A FEW WORDS ON DECORATION AND EMBROIDERY.

ONE ought to say that decoration is merely the utterance of the craftsman's joy in his task, the impress of that light, half-playful, half-experimental touch which is almost a caress of the material, from the hand of one at once its lover and its master, winning unpremeditated beauties at every turn of the tools. This it is, but more. We speak of the joy of life, but we know that sorrow has also its part in beauty; and hope too, and pity, and even the wonder that verges upon fear. The spirit of man, under all emotions and at all ages, finds a voice in decoration. The true artist, like the poet, will even "out of his griefs make little songs"—dainty lilts of pattern, colours that cry aloud for musical analogy, and forms that we call rhythmic, just as we interchange between art and music the words "tone" and "key." We go, as we are bid, to nature for our inspiration in design, and find some of her moods "not joyous but grievous," so that all great art must take account, however reservedly, of the darker side of things. And not only does nature offer diverse moods to man: nothing less than infinite is the response of race and temperament to the beauty of the world, and to what it offers to the designer's hand. How different is the attitude of different peoples towards the natural elements, and landscape, and living things! The Egyptian, having tamed his deities in their tabernacle of flesh, surrounds himself with the forms, say, of benign birds. The Celt—saddest of all dreamers in design, except perhaps the Slav—sets the mark of struggle, of mystery, upon his handicrafts. The Oriental loves the stars, and finds in them his suggestion for symbol and pattern. With the Japanese, on the other hand, is the spirit of the child. They delight in monsters, and in all quaint, untameable things; and they love the sea, unlike the Hebrews, who in the vision of the Apocalypse banish it from heaven. In this way the selection of natural forms to love, to fear, to play with, to handle in decoration, has always gone side by side with the growth of religion and ritual.

POETIC and imaginative peoples bring their worship into their dwellings, making no sharp contrast between the home and the

temple. This, indeed, occurs whenever an effective religion is intimately woven with the ritual of common life. Yet there is a real distinction between the public building—in which the decoration should be broad, simple, and of universal interest; should speak, as the rubric says, "in the vulgar tongue,"—and the private house, in which individual taste and experiment in decorative handicrafts should have more sway. The difficulty of the modern designer is to find any real æsthetic sensibility on the part of those whom his craftsmanship is to serve. Not to one artist in a hundred is permitted the joy of building and adorning his own home from roof to cellar; and only a minority are able to adapt, with success and satisfaction, a ready-made building to their own artistic needs. A commission from a patron of real discernment, with means and tact to ease the task and not embarrass it, is hardly yet, to the architect of to-day, a familiar occurrence. He welcomes it as the reward of a good deal of drudgery, the compensation of the ordinary routine into which so much of business, so little of art, enters; and when it comes, it is fraught with heavy anxieties, and suffers (he thinks, and often rightly) from shortcomings greater than his own.

IN fact, the decorator's task begins with the education of the householder. To kindle any spark of feeling for material, or for the nature and fitness of ornament, in the class of persons known officially as "occupiers"—nay, even to convince them of the first principles of decoration—is mission enough for the most ardent propagandist. Only those who know the intellectual and æsthetic slums of suburbia, and the degradation of craft and ornament in which they are sunk, understand how tenaciously the misconception of "art" as "pictures"—or at the most, of fancy articles set out on furniture and brackets—clings yet to the average English mind. The housewife, with a zeal that is tragic in the waste of labour and the loss of time and ease and beauty, loads her shelves with paltry knick-knacks, not worth the trouble of dusting day by day; smothers her wholesome floor with a heavy carpet, and covers the carpet with a white drugget upon which the foot of toil must never tread, so that the whole room is lost to the household. She fills every possible opening with draperies that repel air and sunshine and harbour the dust; the texture of her walls and fixtures is such as goes for years uncleanable and unclean; she seems to contrive—or to endure unconsciously—that every domestic utensil shall be awkward, unsuitable to its purpose, and therefore as difficult to use and care for as wrong-headed ingenuity can make it. And even when the surface-rubbish of the Victorian home is cleared

away, the impression lingers that only new suites of furniture, new ornaments and utensils have to be ordered, and modern decorative art is at the door. No principle was ever harder of entrance than the truth that decoration is an inseparable part of the whole scheme of beauty in a dwelling, beginning with the very shell and background surfaces, and running harmoniously through all useful and necessary things. Not something added from without, but something springing naturally from the form, the occasion, that utility offers: this is what the seeker for the ornate fights blindly, deeming it, like the waters of Jordan, too obvious to be good.

BUT perhaps the hardest task of the missionary in decoration is to commend and justify convention in design. Suburbia, purged of its worst offences in machine-ornament and fancy wares, will still turn and rend us for what it calls the stiffness, the artificiality, of a decorative figure; will still cry obstinately for a "natural" leaf or flower—by which they mean a literal and individual spray. We carve a rose upon a panel, or embroider it on silk. "This is not a real rose," they protest. "Why can't you make it look as if it were growing?" And no argument will persuade the ignorant mind that it is not the object of the designer to copy actual roses, but to formulate a type, to sum up in a few eloquent lines the habit and character of roses, as the musician sums up in his *leit-motif* the essential utterance of his work.

IN these straits the most patient craftsman is apt to nurse his envy of the Greeks or Goths, whom he deems to have had no testy clients, nor amateur copyists, nor "general public" to buffet them. Yet can we believe that the builders of the past, the decorators of Cologne and Canterbury, of Elizabethan halls and Surrey cottages, escaped such moments of exasperation and despair? Surely they had their limitations even as we: limitations in the intelligence of others, limitations of opportunity, difficulties of traffic, of material, of site—indeed, are not these pointed out to us in archæological lectures, and repeated daily by groups of tourists in the wake of the guide?

TO make the very limitations serve in some way the ends of beauty —this is the test of Genius; but what of the average decorator of to-day, stranded among so many bungled and half-spoilt things?

PROBABLY the ancient answer is a wise one, that the greater the limitation the greater the triumph of art. Also, there is, perhaps, a little vanity in the attempt of the modern architect and designer to build, as it were, "for all time." The present moment seems to call less for enduring monuments than for light, gay, frankly

experimental and ephemeral things. To do these well is by no means easy to us: and this is where the Japanese excel. Only a rigid Puritanism dismisses them entirely, as unworthy of being finely done. Our strenuous national temper needs this discipline of lightness, for it is apt to betray itself in the narrow vision and the heavy hand.

THAT decoration should be handicraft, untouched by machinery, seems the surest way back into the main paths of beautiful invention from which our art has strayed. The cultivation of inexpensive forms of treatment for such surfaces as may fitly be ephemeral in their nature is, perhaps, one of the happiest tendencies of the hour. Stencilling for walls, light hangings, and subjects removed from immediate friction, is an instance of this; and here its transience is an element of charm, especially in the nursery, where change is so welcome—for the children tire, more painfully than we realise, of durable surroundings. It need hardly be added that decoration of this kind should be carried out in materials proper to its spirit; the stencil in water-colour, and on suitable paper, rather than in a medium which assumes incongruous glaze. Canvas and silk, like the painted or panelled wall, demand a fuller decorative treatment; the more slender vehicle becomes the task suggested above —the making the best of slender opportunities, with limitations of structure, space, and light.

THEN, as regards wall-papers, the excessively patterned surfaces of which still make life troublesome in a vast number of homes, the chief point to be borne in mind is this: that they should serve only as good backgrounds, both to the furniture and pictures, and also to the soberly-dressed people who have to be at ease with them day after day. Unless a paper-hanging be good enough in design and colour to form by itself a tapestry-like background, the less pattern there is upon it the greater is its chance of being pleasant to live with. Those who design wall-papers have long recognised this fact—that is, in their own homes; and, happily, the present tendencies of the decorative movement in domestic art-work are in the direction of plain wall-spaces, either panelled with dull-polished woods, or else papered or painted in such good tones of colour as are in complete accord with the function which they have to perform as quiet background interests. Note, too, that in the treatment of one-toned wall spaces a great many useful parts can and should be played by varied textures, such textures as may be obtained by the use of self-coloured plasters, or, again, as may be found in woven fabrics and in woods of fine natural grain. Brown

and brown-grey papers are not yet popular, as they deserve to be, and the appreciation of tool-polished woods needs encouragement throughout the country. It is a thing that every school of art should teach to its students. If at times a brighter polish is needed than that which the friction of a sharp tool produces, the wood may be exposed to the light for a few days or weeks, and then bees'-waxed and rubbed thoroughly. To detest the French polisher, with the childish delight he takes in a mirror-like surface, may be looked upon as the beginning of wisdom in all matters appertaining to frank and sweet reasonableness in household decoration.

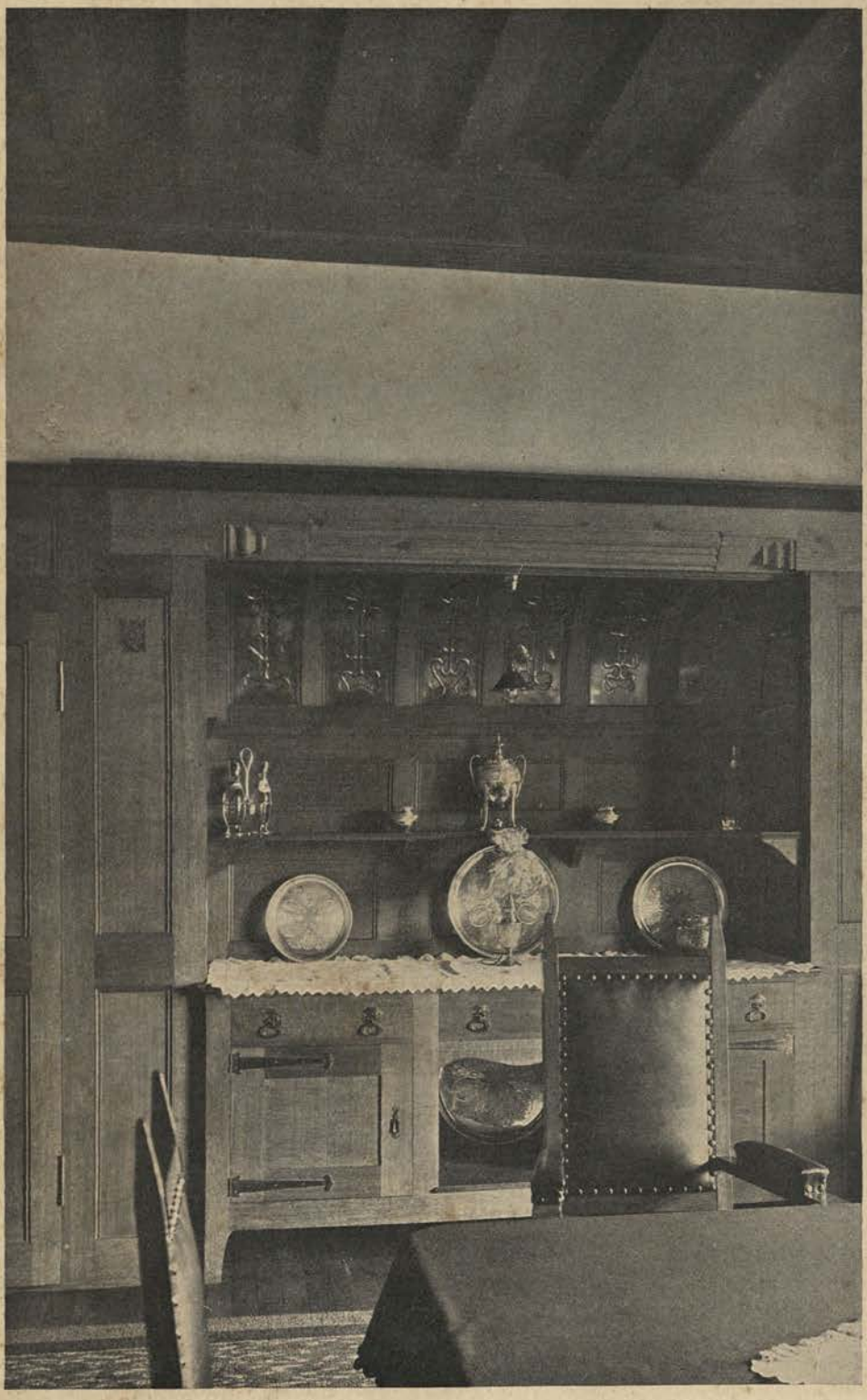
AND a point must be mentioned here in connection with the decorative use of embroideries: the point, namely, that the modern art of needlework is but a timid youngster, a baby, cramped almost to death in "the swaddling clothes of precedent." For one embroiderer who can design something fresh and good and her own, there are two or three thousand serious triflers who misspend their time on literal imitations of old specimens of fine needlecraft. Far be it from our present intention to undervalue the lessons which may be studied in good examples of ancient embroidery. To study such models wisely is to make friends with the traditions of their art, traditions of principle and method. But the needleworkers who copy them to-day are not good students, as a rule. The great majority of them never get to the art within the traditions of technique. Some among them do not even grow conscious of the fact that the art of embroidery has no dealings at all with effects of perspective, its true function being a beautiful display of objects on one plane, all equally near to the eye. There should be no suggestion of distance between any two parts of a good design. Forgetfulness of this rule is so common nowadays, that to mention it seems quixotic. "Painting with the needle" is an attractive phrase, but it reveals great ignorance of the real function and the special genius of embroidery.

BUT the most important secret of the old work's perennial fascination brings us in touch with the inspiration that elevates technical dexterity into art. The old embroideries are delightful just because we feel that we owe them to an inventive skill of hand that drew its inspiration from nature's flowers and birds and trees, or else from a religious faith as ingenuous as it was deep and earnest. The embroiderers of bygone days were in love with the spirit of their conventions. To-day, on the other hand, more often than not, imitative technique is the be-all and end-all of embroidery. The

workers stitch, stitch, stitch, and every stitch is a result of unfeeling plagiarism, just because the beauty of the old craftsmanship is not understood as it ought to be. If the working of samplers were to be encouraged once more in a wise manner, among girls at home and at school, the modern art of needlework, so rare to-day, would have a good chance of freeing itself from "the swaddling clothes of precedent." But the encouragement given must be really wise, and not afflicted with such whims of dilettanteism as may be met with in most of those schools of "'art' needlework" which now turn out very little that is fresh and bright—bright with new aims, that is to say, as well as with old principles and methods.

THE ENTRANCE COURT, BRAHAN, PERTH. THE WALLS ARE IN ROUGH-CAST OF A CREAMY-GREY COLOUR; THE PORCH IS OF OAK, WITH BEAMS AND POSTS CARVED FROM CARTOONS BY THE ARCHITECTS. THE ROOF IS COVERED WITH GREEN SLATES

THE DINING-ROOM FIREPLACE AT BRAHAN, PERTH. THE INGLENOOK AND THE CEILING ARE OF SOLID OAK BEAMS AND THE PANELS OVER THE FIREPLACE ARE IN COPPER BY MR. EDGAR SIMPSON. SLABS OF IRISH GREEN MARBLE SURROUND THE FIREPLACE. THE GRATE IS OF BRIGHT STEEL



THE DINING-ROOM SIDEBOARD AT BRAHAN, PERTH. THIS FITTING IS MADE OF AUSTRIAN OAK, AND IS LEFT CLEAN FROM THE TOOL. THE REPOUSSÉE COPPER PANELS ARE BY MR. EDGAR SIMPSON AND THE HANDLES AND HINGES BY MR. R. LL. RATHBONE

BILLIARD-ROOM FIREPLACE AT BRAHAN, PERTH
THE CARVED-WORK BY MR. HAYES OF EDINBURGH
REPRESENTS "DAY AND NIGHT"

TIFFANY GLASS WINDOW. THE FIGURE IS GREY-BLUE THE SKY AN OPALESCENT GREY, THE LEAVES ARE DARK GREEN AND THE GOURDS ORANGE

(By permission of M. S. Bing)

SKETCH FOR A PANEL

SKETCH FOR A PANEL

DECORATIVE PAINTING FOR AN OVERMANTEL

DESIGN FOR A FIREPLACE IN CEDAR WOOD

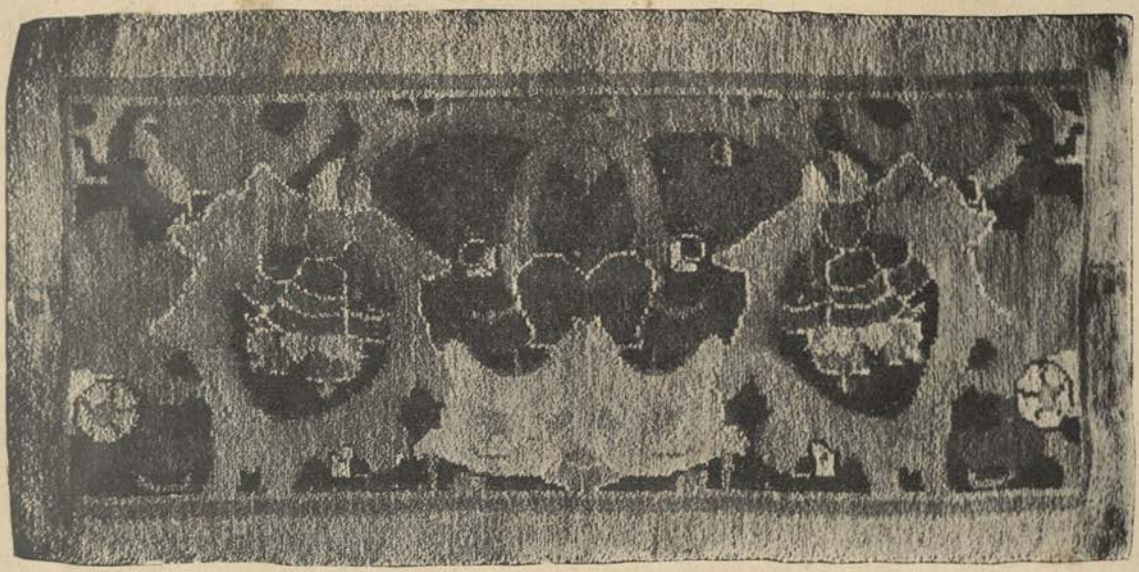
TO BE DECORATED WITH AN ENAMEL PANEL

FROM A SKETCH BY

FRANK BRANGWYN

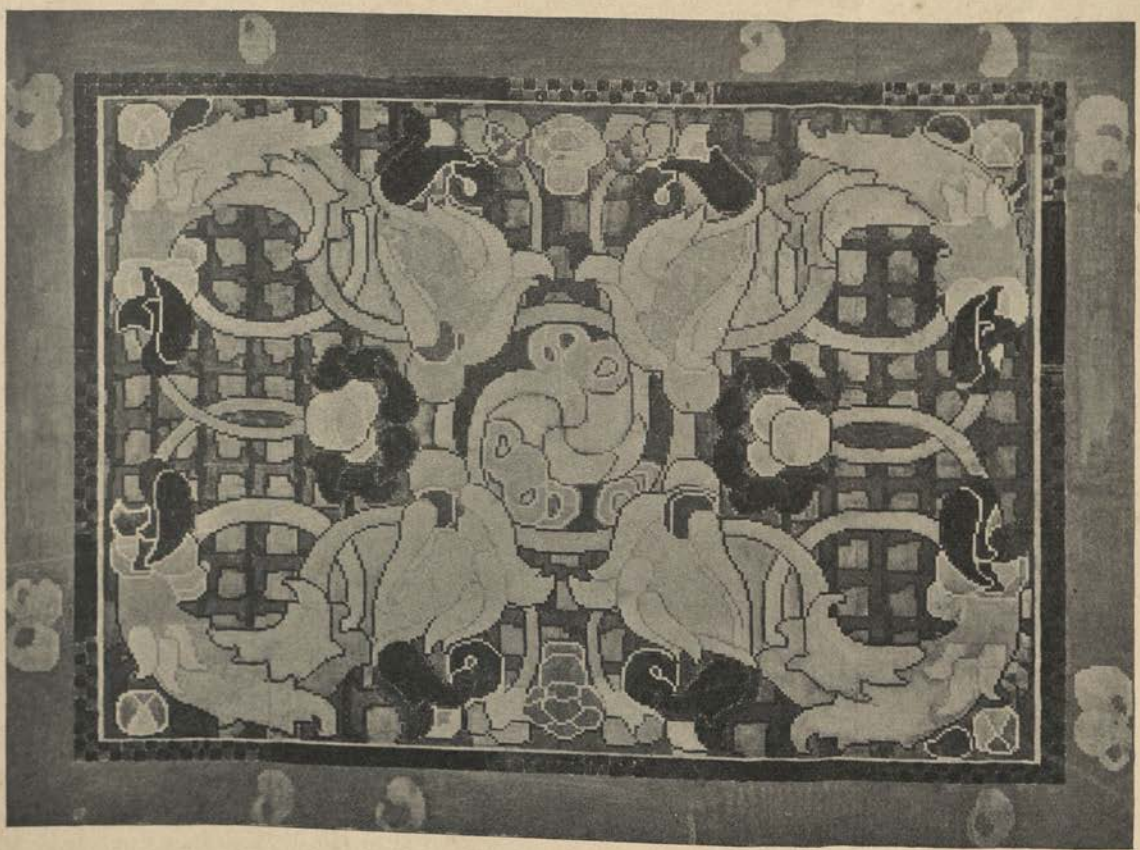
FRANK BRANGWYN
DESIGNER

BEDCOVER. WORKED ON HANDMADE BROWN LINEN IN WHITE AND IN TONES OF GREY-BLUE, PALE YELLOW, AND WARM GREY



CARPET IN DEEP BLUE, DARK RED AND RICH ORANGE, WITH BUFF BORDER

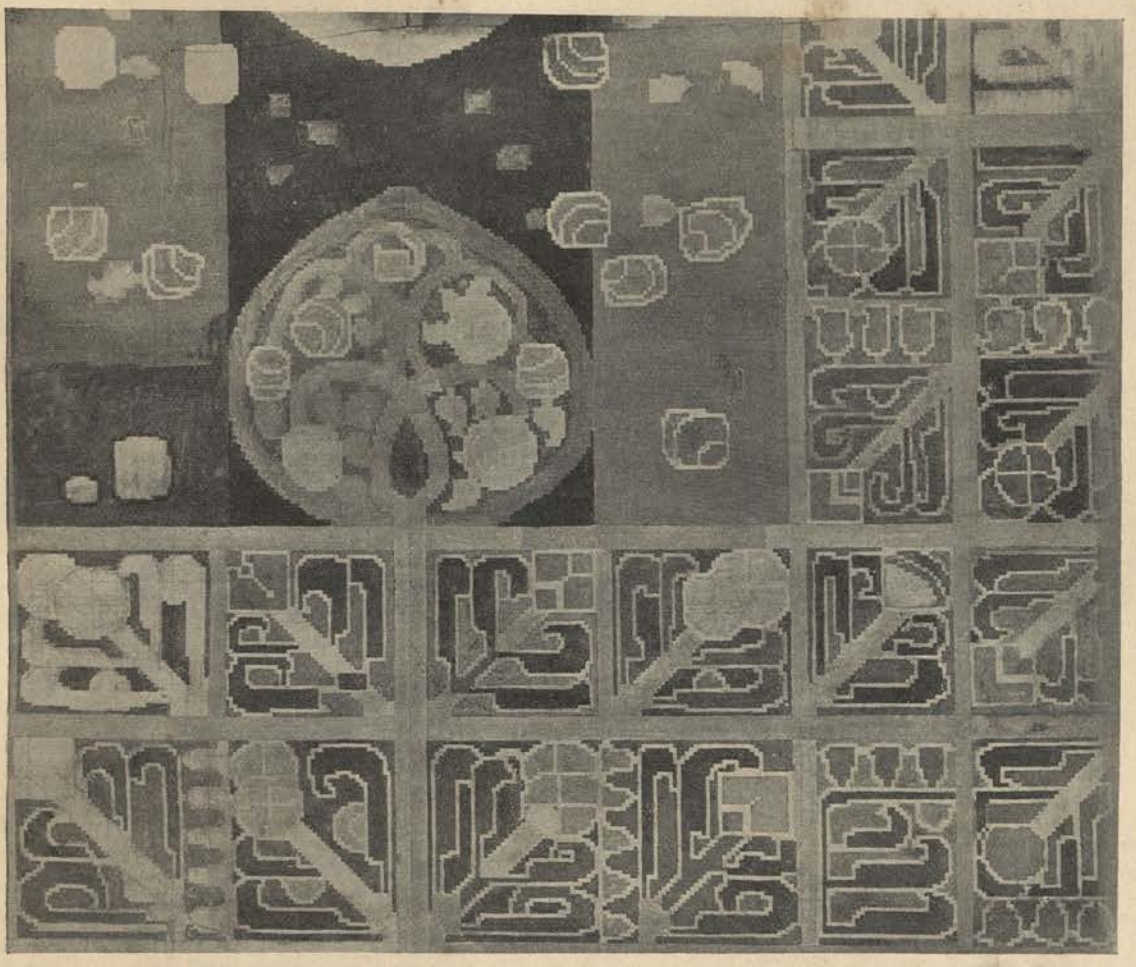
(By permission of M. S. Bing, Paris)



DESIGN FOR CARPET

(The Property of La Maison Moderne, Paris)

FRANK BRANGWYN
DESIGNER



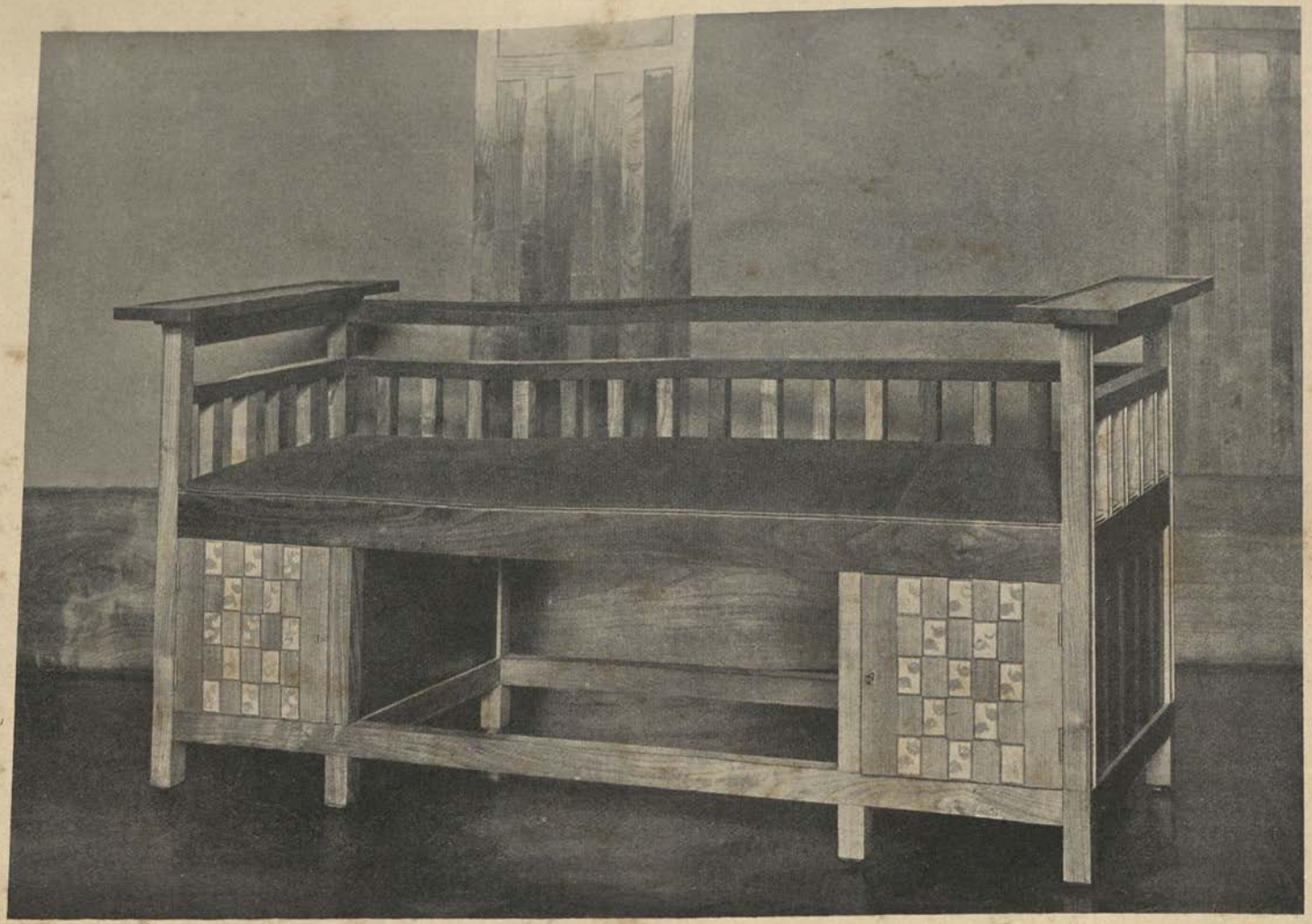
DESIGN FOR PART OF A CARPET IN DARK GREY-BLUE, WARM GREY, AND COOL GREENS

PART OF A FRIEZE

CHAIRS IN CHERRY-WOOD, WITH INLAID BACK PANELS. THE SMALL TABLE, ALSO OF CHERRY-WOOD, SUPPORTS AN ELECTRIC-LIGHT LAMP OF SILVER

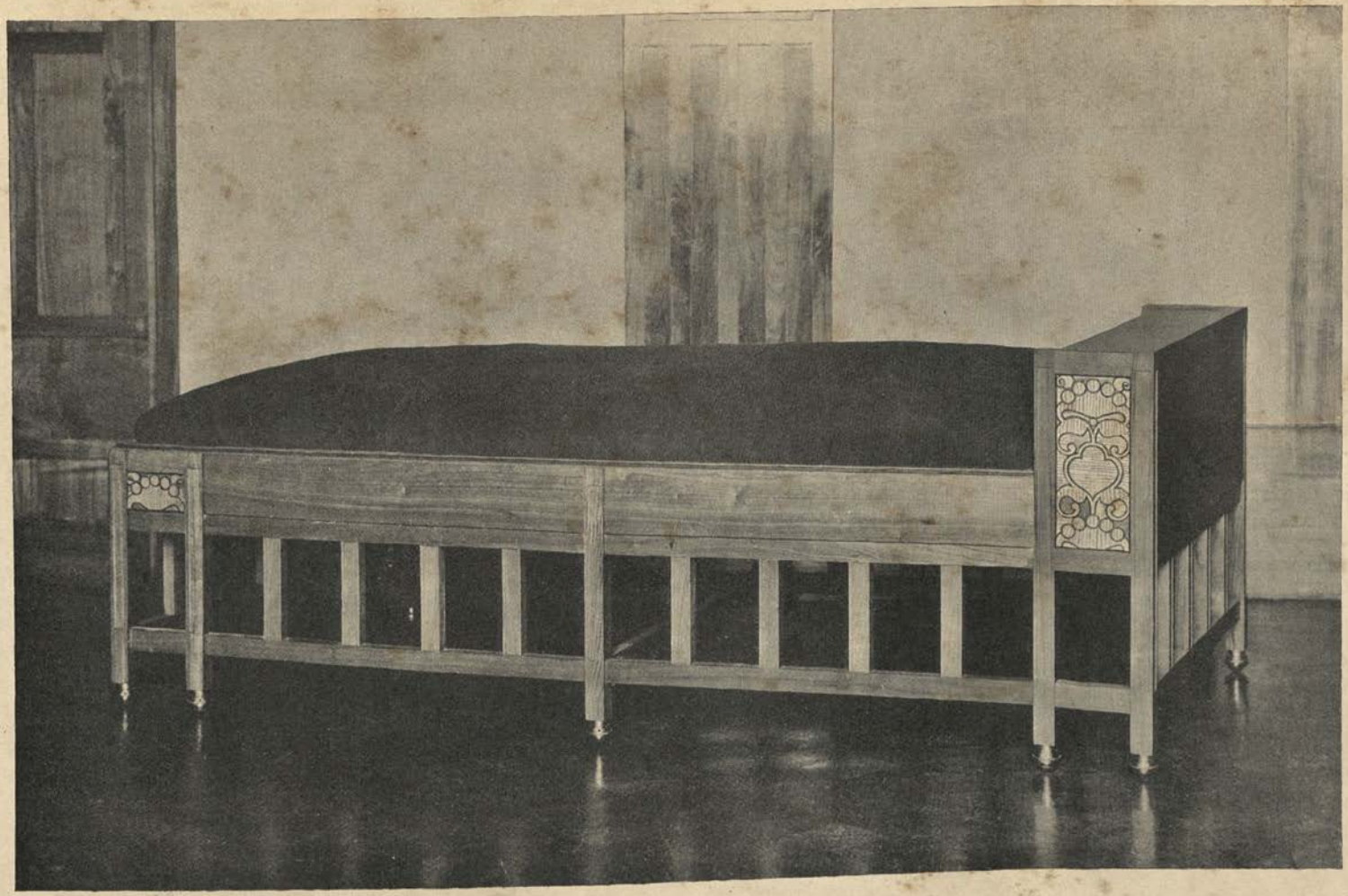
(By permission of Mr. and Mrs. Davis)

BED IN CHERRY-WOOD, WITH SLIDING PANELS AT THE HEAD TO FORM A CUPBOARD



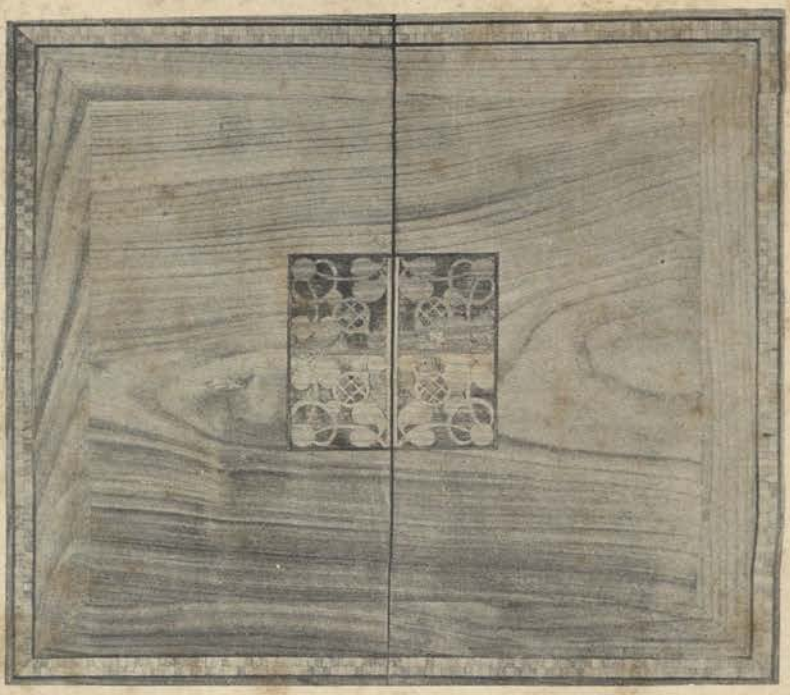
CHERRY-WOOD SETTEE, WITH TWO CUPBOARDS HAVING INLAID PANELS. THE SEAT IS COVERED WITH GREY CHAMOIS LEATHER

(By permission of Mr. and Mrs. Davis)



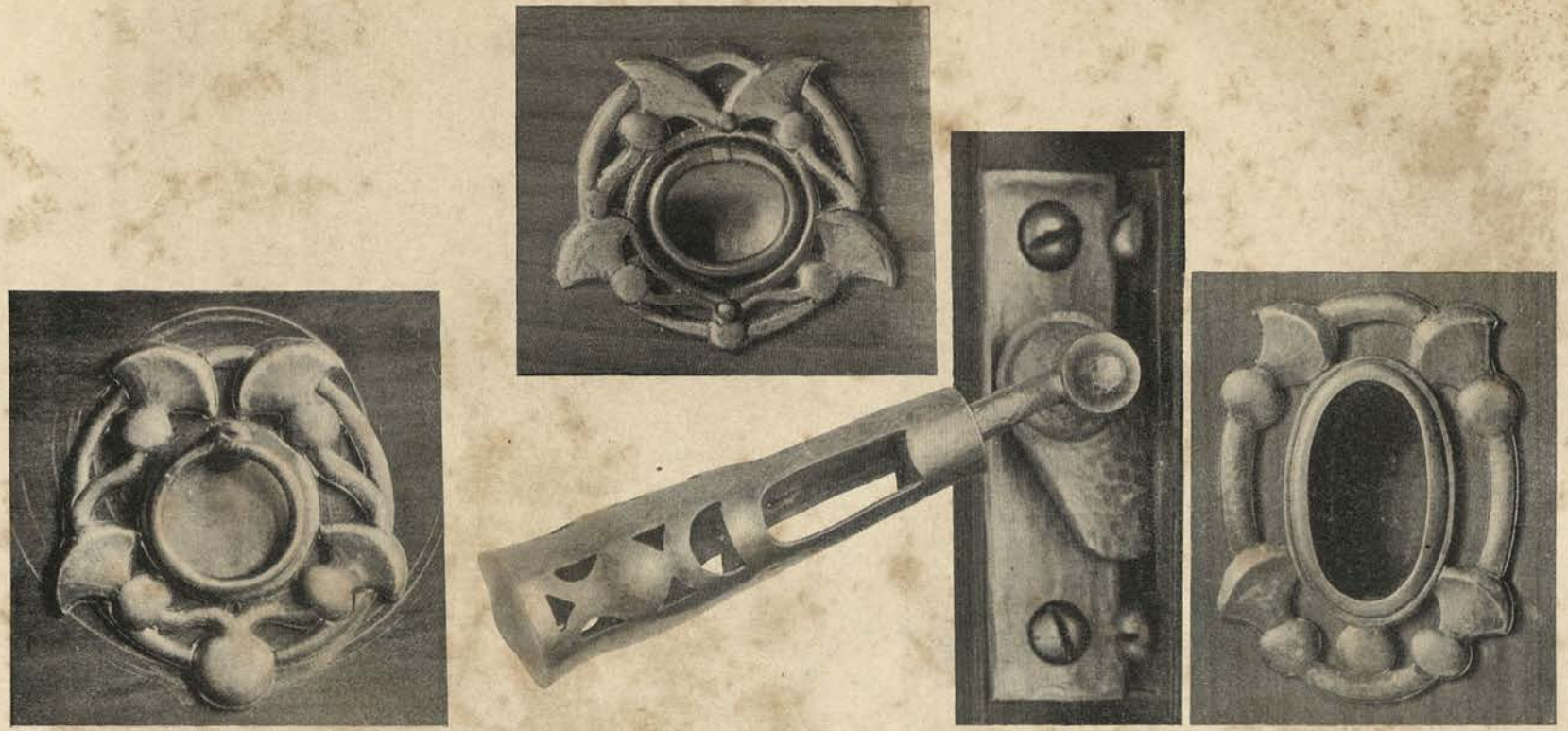
SETTEE IN CHERRY-WOOD, WITH INLAID PANELS, THE SEAT COVERED WITH GREY CHAMOIS SKIN

(By permission of Mr. and Mrs. Davis)



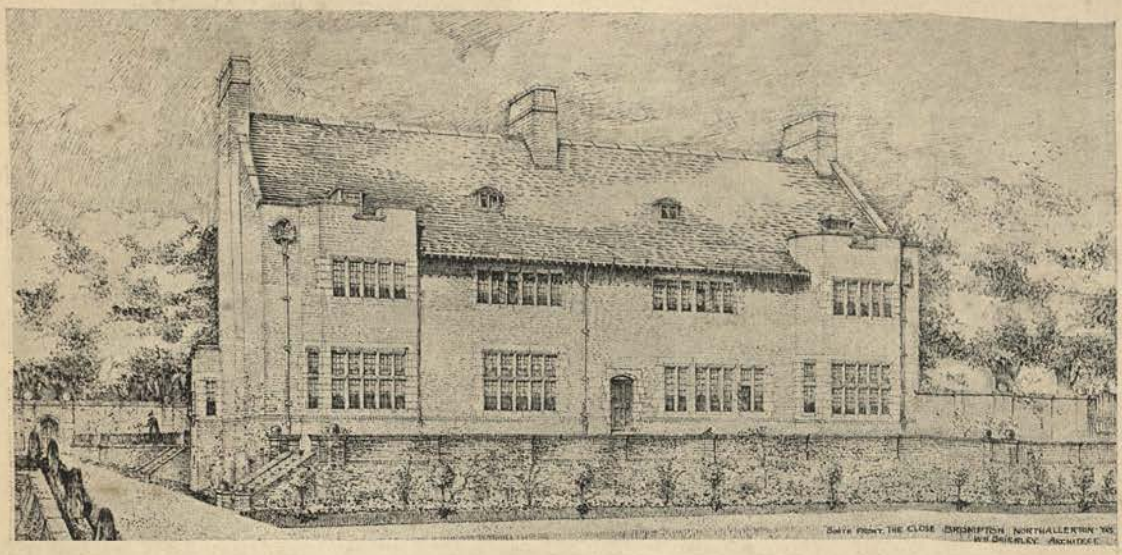
TOPS OF TABLES IN CHERRY-WOOD
WITH INLAID DECORATION

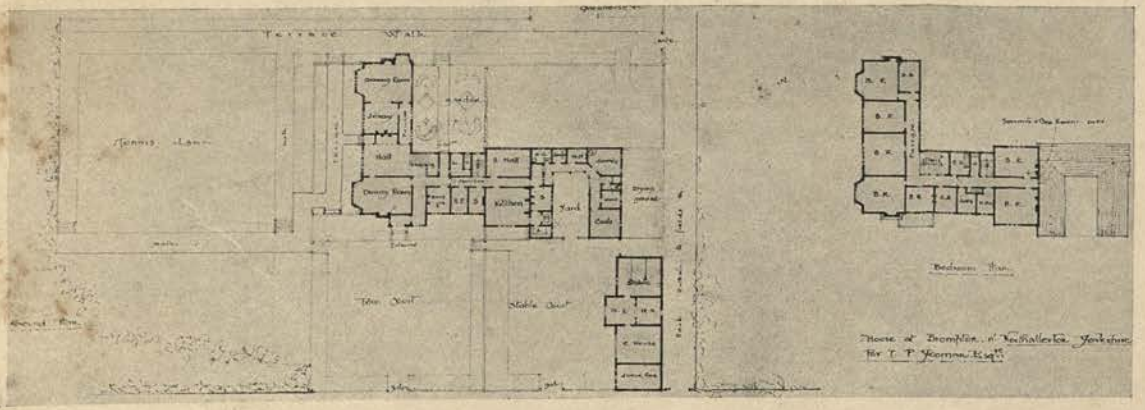
(By permission of Mr. and Mrs. Davis)



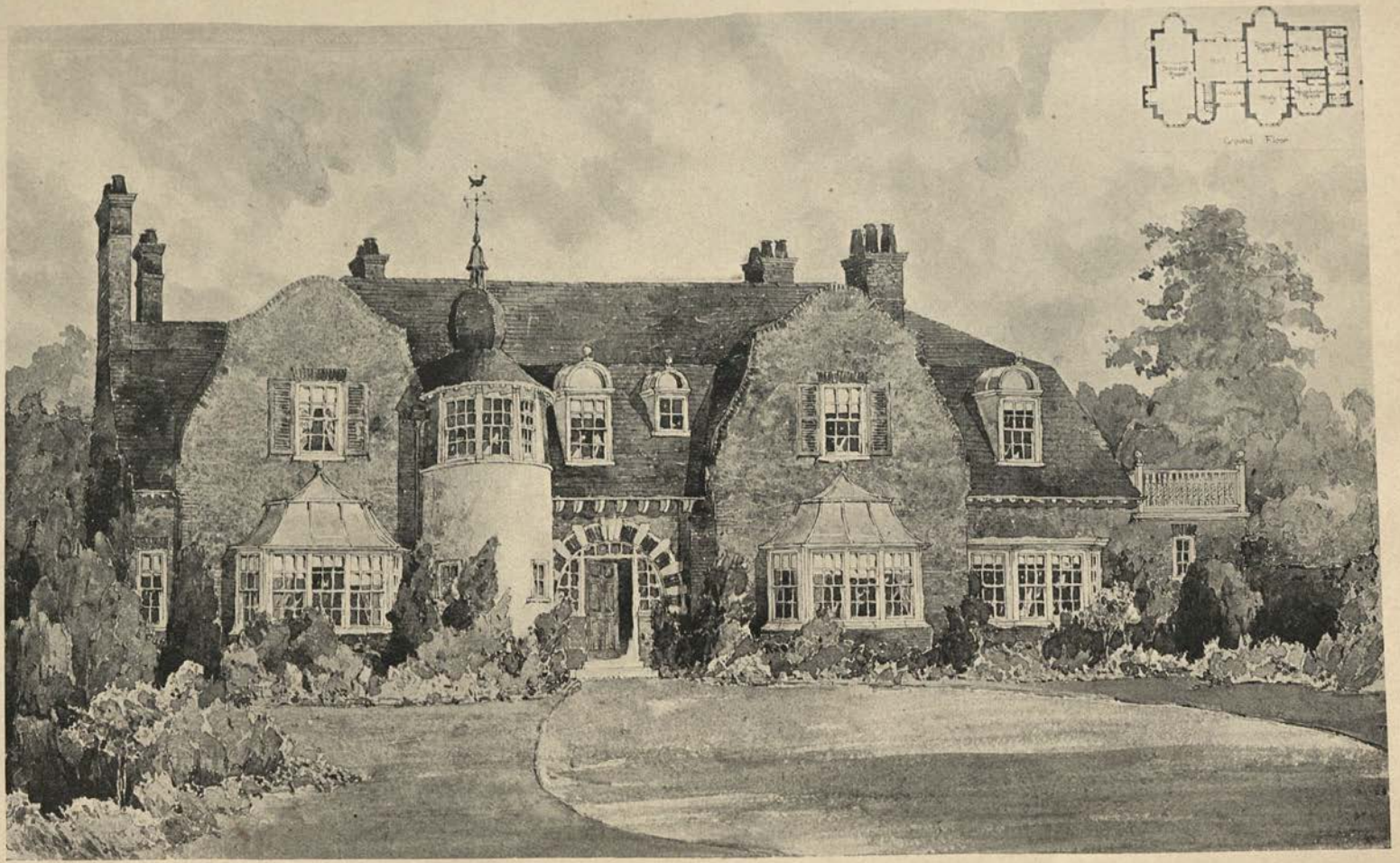
TWO SILVER HANDLES, A SILVER WINDOW CATCH AND
A FINGER-PLATE IN SILVER FOR A SLIDING PANEL

THE VERANDAH AT "THE FIVES COURT," PINNER
THE WOODWORK OF PINE IS PAINTED DARK GREEN, AND THE WALLS ARE ROUGH-CAST





ELEVATIONS AND PLANS OF "THE CLOSE," NORTHALLERTON



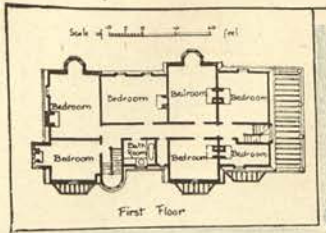
HOUSE FOR THE HON. ALEXANDER YORKE, AT HAMBLEDON
THE WALLS ARE FACED WITH RED BRICKS, THE ROOFS ARE TILED, AND THE WOOD-WORK IS PAINTED WHITE

From a Water-colour by the Architect

GARDEN FRONT OF A HOUSE AT HAMBLEDON

FROM A WATER-COLOUR DESIGN BY

R. A. BRIGGS, ARCHITECT

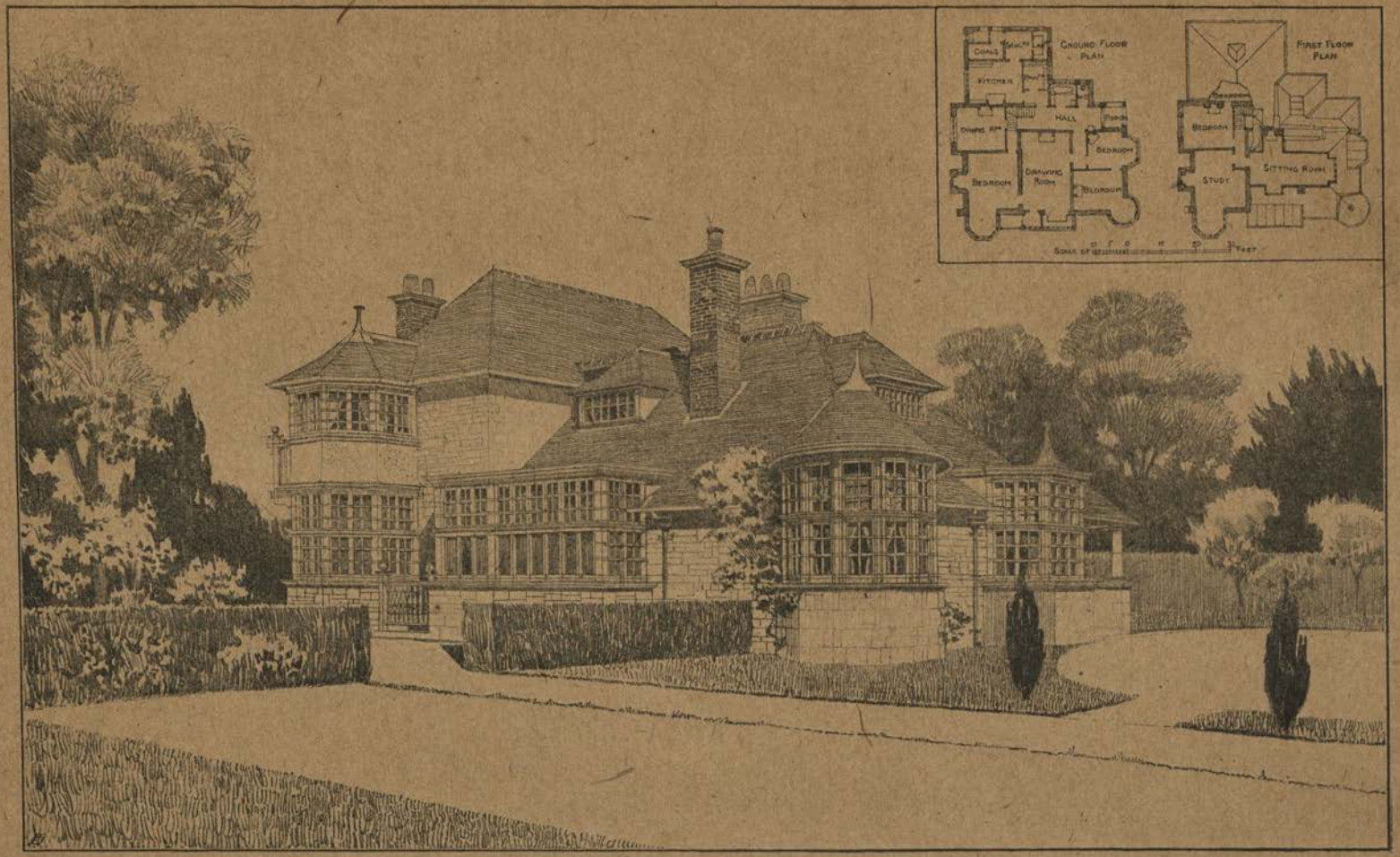


Garden Front

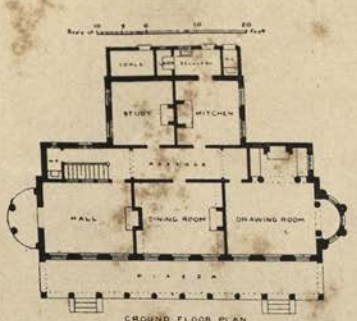
A HOUSE AT CROWBOROUGH, SUSSEX

FROM A DRAWING IN LEAD PENCIL BY

R. A. BRIGGS, ARCHITECT


GROUND FLOOR PLAN
COALS
KITCHEN
HALL
DINING RM
BEDROOM
DRAWING ROOM
BEDROOM
BEDROOM
FIRST FLOOR PLAN
BEDROOM
STUDY
SITTING ROOM

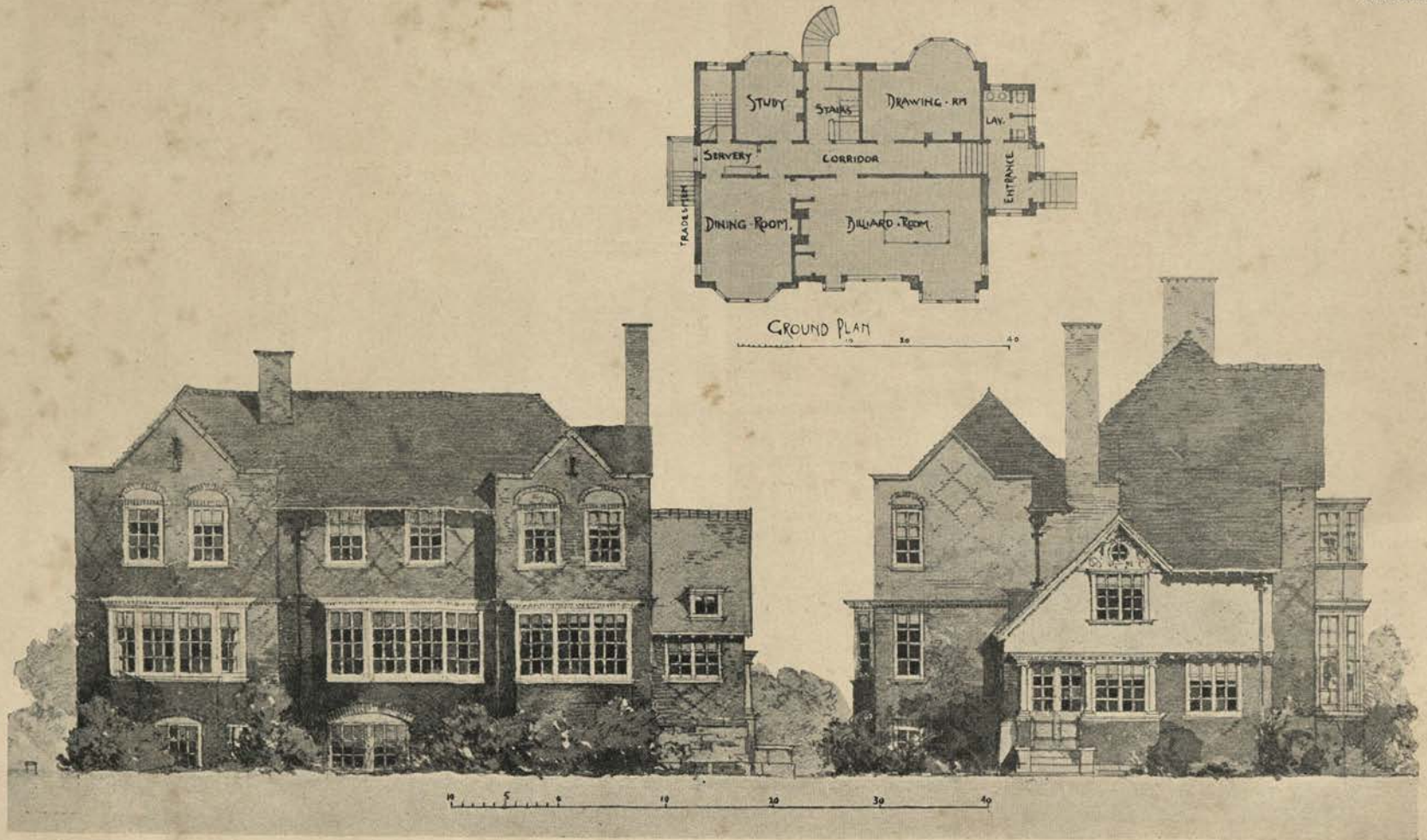
R. A. BRIGGS
ARCHITECT



GROUND FLOOR PLAN

FIRST FLOOR PLAN

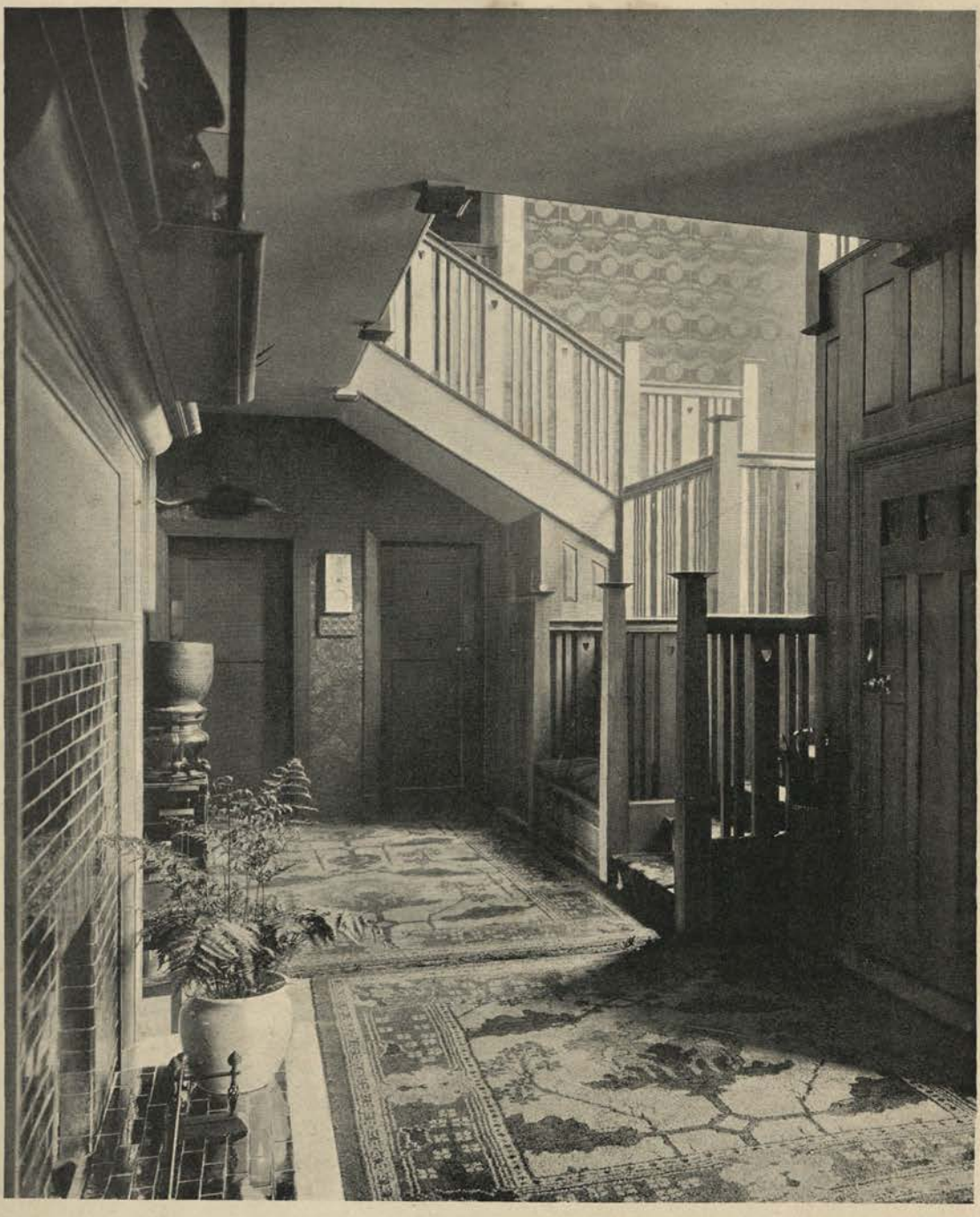
DESIGN FOR A BUNGALOW AT THE SEASIDE, TO BE BUILT OF LOCAL STONE AND OF BRICK STUCCOED, THE ROOF TO BE COVERED WITH "ROMAN" TILES



A HOUSE IN KENT FOR THE RT. HON. HERBERT J. GLADSTONE, M.P.
THE WALLS ARE FACED OUTSIDE WITH DARK RED BRICKS RELIEVED
BY WHITE-PAINTED WOODWORK AND GREY ROUGH-CAST

(*By permission of R. L. Essex, Esq.*)

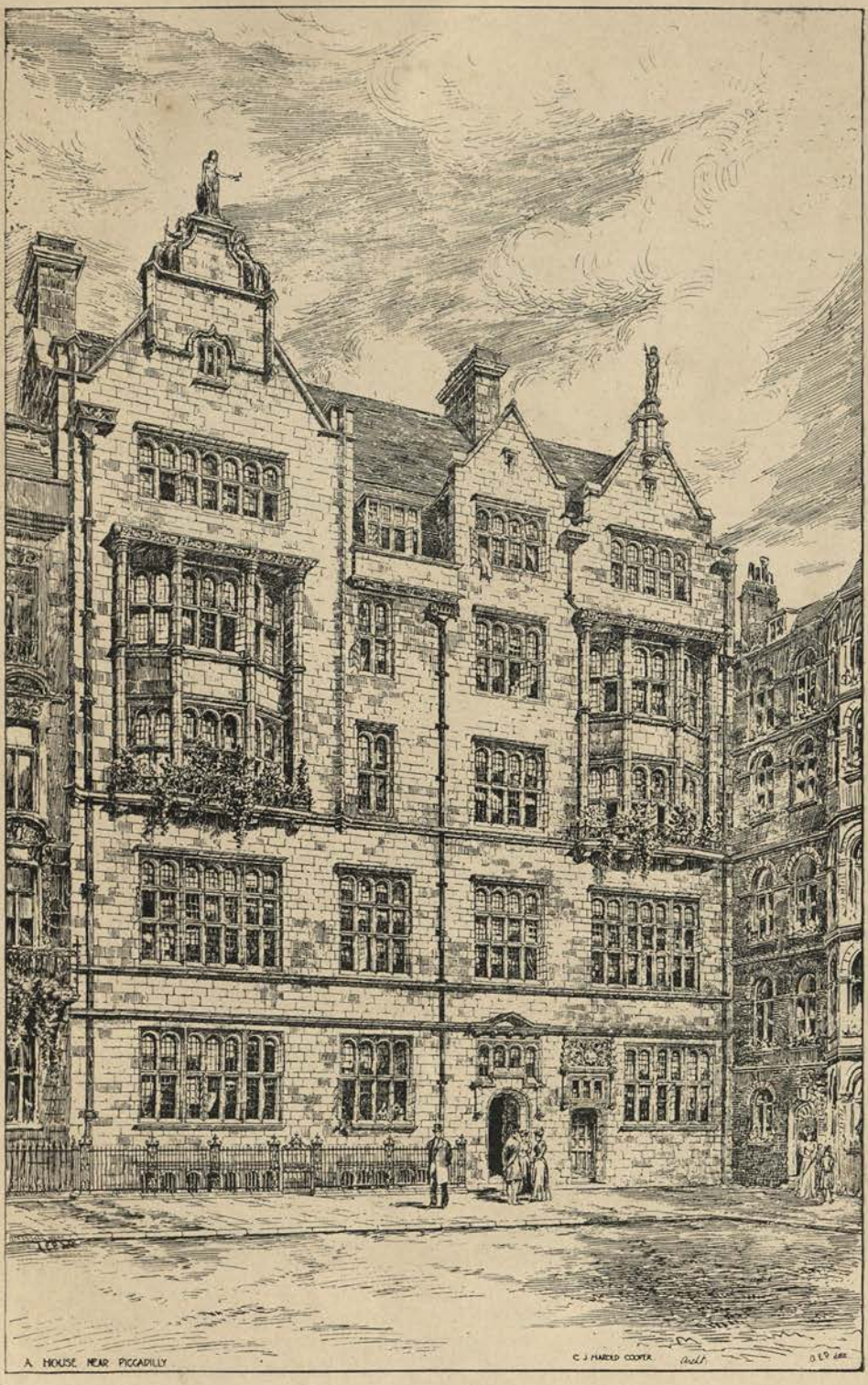
NORTH AND SOUTH SIDES OF "DIXCOT," STREATHAM PARK. THIS HOUSE, BUILT OF HAM HILL STONE, HAS ROUGH-CAST WALLS AND A RED-TILED ROOF



HALL AND STAIRCASE OF OAK AT
"DIXCOT," STREATHAM PARK

FIREPLACE AND FURNITURE AT
30, BUCKINGHAM GATE, LONDON

A HOUSE AT NEWMARKET, BUILT OF
RED BRICKS, WITH STONE FACINGS



ORIGINAL DESIGN FOR A HOUSE NEAR PICCADILLY, BUILT OF PORTLAND STONE. THE RAIN-WATER HEADS ARE OF BEATEN LEAD, BY T. STIRLING LEE

HALL AND STAIRCASE IN A HOUSE NEAR PICCADILLY. BUILT IN PORTLAND STONE AND OAK, WITH MODELLED PLASTER CEILINGS UNDER THE GALLERIES. THE BALUSTERS REPRESENT LIFE. THE FIRST FLIGHT OF STAIRS HAS A TULIP-BULB TREATMENT; THE SECOND FLIGHT, A TREATMENT OF THISTLES, AND THE THIRD, A TREATMENT OF POPPIES. THE OAK CARVING WAS CARRIED OUT BY T. STIRLING LEE AND W. S. FRITH; WHILE THE PLASTER CEILINGS ARE THE WORK OF F. W. POMEROY

OAK STAIRCASE IN A HOUSE NEAR PICCADILLY SHOWING THE THISTLE BALUSTERS CARVED BY T. STIRLING LEE AND W. S. FRITH

A HOUSE NEAR PICCADILLY; THE BILLIARD-ROOM MANTELPIECE IN GREEN MARBLE AND SPANISH MAHOGANY. THE PANEL OF RACEHORSES, THE WORK OF A. G. WALKER, IS IN BRONZE

A BEDROOM PANELLED WITH ENGLISH OAK IN A HOUSE NEAR PICCADILLY. THE PLASTER CEILING WAS MODELLED BY T. STIRLING LEE AND W. S. FRITH, WHILE THE GRATE OF WROUGHT IRON AND BRASS WAS DESIGNED MADE AND PATENTED BY NELSON DAWSON

THE STUDY IN A HOUSE NEAR PICCADILLY; PANELLED IN OAK, WITH PAINTED WALLS CARRIED OUT BY JOHN COOKE. THE SUBJECTS OF THE PAINTED DECORATIONS ARE "LITERATURE," "MUSIC," AND "SCIENCE"

THE MORNING-ROOM, PANELLED IN CEDAR WOOD, IN A HOUSE NEAR PICCADILLY THE CHIMNEY-PIECE IS OF RED STONE. THE SUBJECTS OF THE MURAL PAINTINGS, AS CARRIED OUT BY JOHN COOKE, REPRESENT "THE MORNING OF THE DAY," "THE MORNING OF THE YEAR," AND "THE MORNING OF LIFE"

AN OAK PANEL IN A HOUSE NEAR PICCADILLY
CARVED BY T. STIRLING LEE AND W. S. FRITH

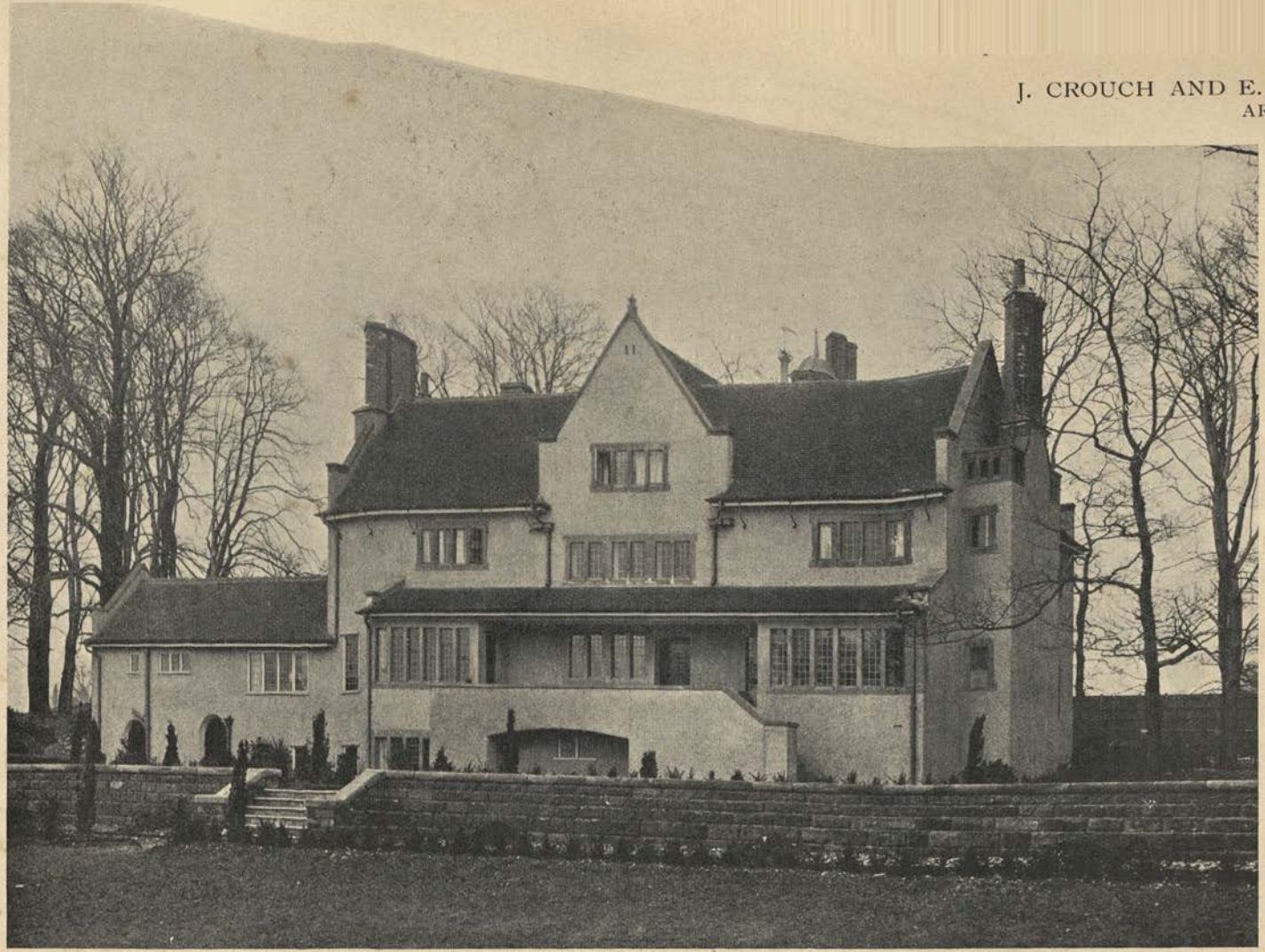
SATINWOOD PIANO, INLAID WITH GREEN EBONY AND TULIP-WOOD. DESIGNED BY THE ARCHITECT FOR THE DRAWING-ROOM OF A HOUSE NEAR PICCADILLY

ANOTHER OAK PANEL, CARVED BY
T. STIRLING LEE AND W. S. FRITH

OAK TABLE AND CHAIR, DESIGNED BY THE
ARCHITECT FOR A HOUSE NEAR PICCADILLY

"TRISTAN AND ISOLDE." CARTOON FOR A CIRCULAR WINDOW, TO BE TREATED IN A SCHEME OF TONES RANGING FROM BROWN AND YELLOW TO OLIVE GREEN

J. CROUCH AND E. BUTLER
ARCHITECTS



A HOUSE BUILT AT FOUR OAKS, WARWICKSHIRE, FOR CHARLES BRAMPTON, ESQ.
MATERIALS: ROUGH-CAST, YELLOW GUITING STONE, AND HANDMADE LEICESTERSHIRE TILES

MR. BUTLER'S HOUSE AT SUTTON COLDFIELD, WARWICKSHIRE. MATERIALS: HALF-TIMBER AND PLASTER, 2 IN. LEICESTERSHIRE BRICKS, AND HANDMADE TILES

VIEW OF THE DINING-ROOM IN A HOUSE BUILT AT BARNT GREEN, WORCESTERSHIRE, FOR FRANK RABONE, ESQ. THE PANELLING AND THE CARVED-WORK ARE IN OAK; OAK AND PLASTER HAVE BEEN USED FOR THE FRIEZE; THE ELECTRIC FITTINGS, MADE BY THE BROMSGROVE GUILD, ARE OF COPPER; AND THE FIRE PLACE IS IN RED BROMSGROVE STONE. THE TABLES AND THE CHAIRS ARE OLD

VIEW OF DINING-ROOM IN MR. BUTLER'S HOUSE AT SUTTON COLDFIELD SHOWING A PANEL OF EMBROIDERY DESIGNED AND EXECUTED BY MARY NEWILL, AND ILLUSTRATING "THE GARDEN OF ADONIS" IN SPENSER'S "FAERIE QUEENE." THE FRIEZE ABOVE THIS PANEL OF EMBROIDERY, REPRESENTING A SCENE FROM "IVANHOE," WAS PAINTED BY FRED DAVIS, R.I.

"THE GARDEN OF ADONIS"

A PANEL OF EMBROIDERY DESIGNED AND EXECUTED BY

MARY NEWILL

FOR THE DINING-ROOM ILLUSTRATED ON PAGE 80

THE TEMPLE OF VENVS
CHEERFVL NESS
COVR TESY
SHAME FASTNESS
WOMAN HOOD
AMORET
THE GARDEN OF ADONIS

ANOTHER VIEW OF THE DINING-ROOM IN MR. BUTLER'S HOUSE AT SUTTON COLDFIELD. THE FIREPLACE HAS A BORDERING OF BEATEN COPPER, DECORATED WITH FORMS EMBLEMATICAL OF FIRE SPIRITS. THE FRIEZE ABOVE IS OF ENRICHED OAK, AND THE PANEL WITHIN THE RECESS BEHIND IS IN PLASTER, MODELLED AND COLOURED BY BENJAMIN CRESWICK. THE PLASTER PANELS AND THE OAK SPLATS ABOVE THE FIREPLACE GIVE INTEREST TO THIS END OF THE ROOM. TO THE RIGHT OF THE FIREPLACE IS ANOTHER PANEL OF EMBROIDERY BY MARY NEWILL. THE FURNITURE IS OLD

PEASANT ARCHERS, LED BY JOHN BALL, RETURNING FROM THE BUTTS

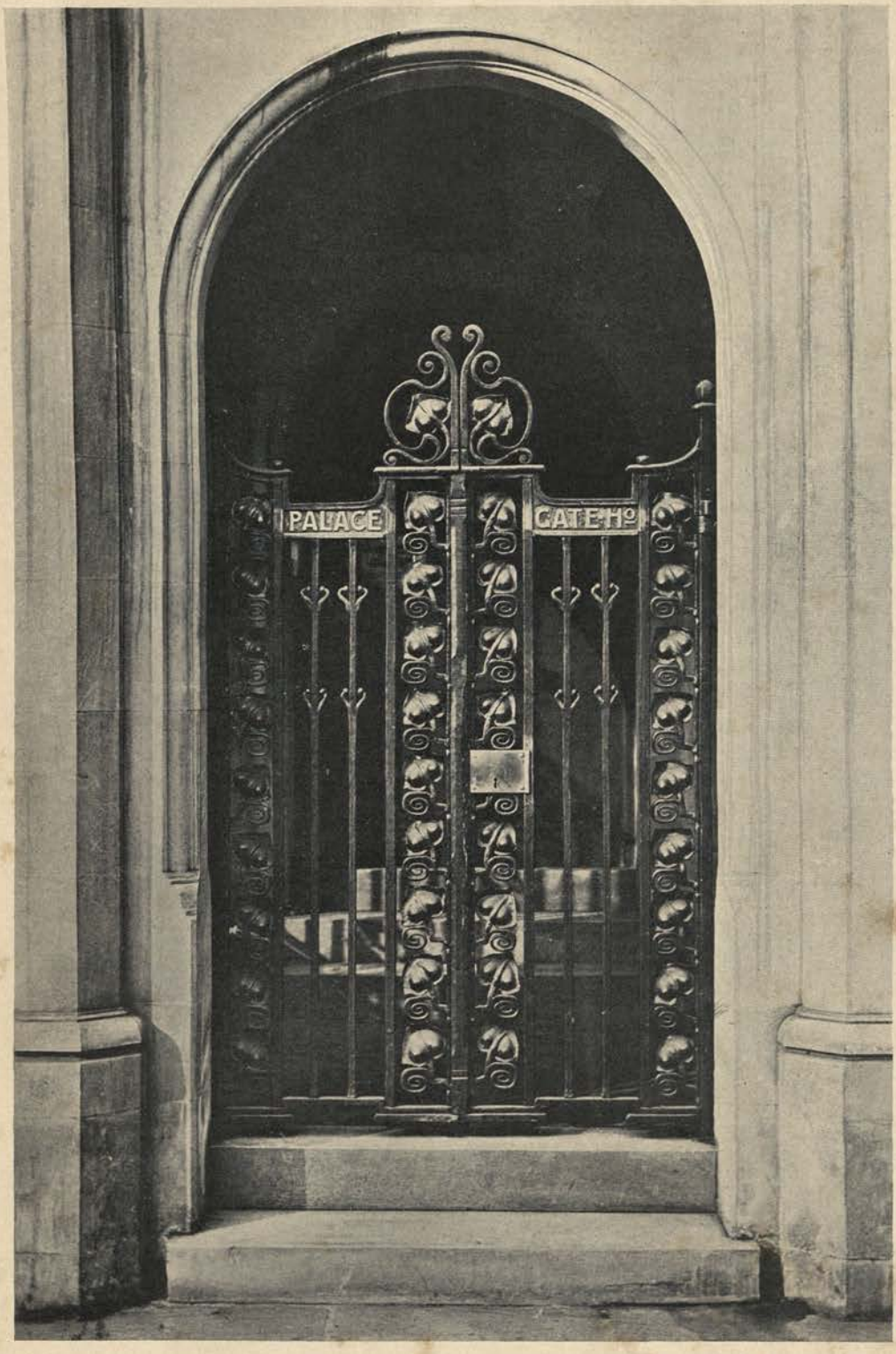
VIEW TOWARDS THE INGLE-NOOK IN THE HALL OF MR. CROUCH'S HOUSE AT SUTTON COLDFIELD, WARWICKSHIRE. THE SOLID CONSTRUCTIONAL BEAMS AND POSTS AND BRACKETS GIVE SIMPLICITY AS WELL AS STRENGTH. THE FRIEZE, MEASURING 14 FT. BY 3 FT. 6 IN., IS BY FRED DAVIS, R.I., AND FORMS PART OF A SCHEME ILLUSTRATING MORRIS'S "DREAM OF JOHN BALL." THE UPPER PORTION OF THE HALL IS IN OAK AND PLASTER, WHILE THE LOWER PART IS BUILT OF RED SAND-FACED BRICKS FROM LEICESTERSHIRE, VERY RICH AND VARIED IN COLOUR. THE GLASS WINDOWS ON EACH SIDE OF THE INGLE, BY MARY NEWILL, REPRESENT JOHN BALL AND WAT TYLER

HALL IN A HOUSE BUILT AT HANDSWORTH WOOD, STAFFORDSHIRE, FOR ALFRED CONSTANTINE, ESQ. ALL THE EXPOSED WOODWORK IS IN OAK, SLIGHTLY DARKENED, WAXED, AND POLISHED. THE FRIEZE BY FRED DAVIS, R.I., ILLUSTRATES A HUNTING SCENE AND "THE FEAST OF THE PEACOCK"

DINING-ROOM IN THE HOUSE BUILT AT HANDSWORTH WOOD FOR ALFRED CONSTANTINE, ESQ. WITH A FIREPLACE OF HAMMERED COPPER AND A MANTELPIECE OF CARVED OAK. THE OAK WOODWORK, SLIGHTLY DARKENED IN TONE BY EXPOSURE TO THE LIGHT, IS DULL WAXED AND POLISHED. THE FURNITURE WAS DESIGNED BY THE ARCHITECTS

DINING-ROOM FIREPLACE IN A HOUSE AT HANDSWORTH WOOD, WITH A PANEL IN COLOURED PLASTER BY BENJAMIN CRESWICK, AND A BORDER OF LARGE GREEN TILES BY VAN STRATEN. THE FRIEZE, THE CURB, AND THE POSTS ARE OF OAK

RECESS AT THE END OF THE DINING-ROOM IN MR. CROUCH'S HOUSE AT SUTTON COLDFIELD. RED LEICESTERSHIRE BRICKS HAVE BEEN USED FOR THE LOWER PART OF THE WALLS; THE HOOD TO THE FIREPLACE, DECORATED WITH A VIKING'S GALLEY IN LOW RELIEF, IS OF HAMMERED COPPER; AND THE COPPERWORK IS SURROUNDED BY PLAIN SPLATS OF OAK CONTAINING PANELS OF TAPESTRY



FORGED IRON GATE TO PALACE GATE HOUSE, KENSINGTON. THIS GATE WAS NOT MADE IN THE USUAL MODERN MANNER BY SCREWING OR FITTING TOGETHER A NUMBER OF SMALL PIECES; IT WAS FORGED THROUGHOUT IN THE THIRTEENTH CENTURY MANNER

FIREPLACE END OF A DRAWING-ROOM, FURNISHED AND DECORATED FOR J. S. HENRY, ESQ. THE MANTELPIECE AND THE PANELLING ARE PAINTED IVORY-WHITE; THE WALL FILLING IS IN SILK TAPESTRY, HAVING DEEP RICH TONES OF RED AND ORANGE; THE FRIEZE IS STENCILLED. THE THREE LOWER SHELVES IN THE MANTELPIECE AND THE ARCHED RECESS ABOVE THE CENTRAL ONE ARE IN POLISHED MAHOGANY, AND THE SETTEE AND THE CHAIRS, MADE ALSO OF MAHOGANY, ARE UPHOLSTERED IN MAUVE SILK WITH APPLIQUÉ DECORATION

END OF A DRAWING-ROOM. THE MAHOGANY FURNITURE IS INLAID WITH PEWTER AND VARIOUS WOODS; THE CABINET FITTINGS ARE MADE OF COPPER, AND THE CHAIRS ARE COVERED WITH MAUVE SILK ENRICHED WITH A DESIGN IN APPLIQUÉ BY MRS. G. M. ELLWOOD

MAHOGANY SCREEN, WRITING-TABLE AND CHAIR. THE SCREEN PANELS ARE IN LEADED GLASS AND COPPER. THE CHAIR IS INLAID WITH PEWTER AND HAS BURNISHED COPPER PANELS

MUSIC CABINET INLAID WITH PEWTER AND WITH GREEN AND YELLOW WOODS. IT HAS SPRING DOORS AND COPPER HANDLES AND LOCK PLATES

MAHOGANY CHAIR, COVERED WITH GREY CLOTH. THE APPLIQUÉ WORK IN ORANGE, RED, AND GREEN WAS DESIGNED AND EXECUTED BY MRS. ELLWOOD

DECORATIVE FITMENT, SHOWING A MAHOGANY TABLE HAVING A BURNISHED COPPER TOP, AN INLAID CHAIR WITH A STENCILLED DECORATION ON GREY CLOTH, AND A STOOL UPHOLSTERED IN MAUVE VELVET

ELECTRIC LAMP, IN HAMMERED COPPER AND TRANSLUCENT ENAMELS. MADE FOR A ROOM 20 FT. HIGH. THE ENAMELS ARE BRIGHT RUBY, TOPAZ AND SAPPHIRE

HALL LAMP OF GOLDEN BROWN COPPER, WITH THREE ELECTRIC LIGHTS. THE BOSSES OF TRANSLUCENT ENAMEL ARE IN RICH BROKEN SHADES OF GREEN, OF GOLD AND OF BLUE

"A SEA IDYLL"

A PANEL OF STAINED GLASS DESIGNED BY

H. GRANVILLE FELL

STENCIL DESIGNS FOR CUSHION COVERS OR SMALL TABLE-COVERS

SIDEBOARD OF OAK, FUMIGATED AND WAX POLISHED, WITH INLAYS OF EBONY AND PEWTER. THE INLAYS OF ORANGE BLOSSOM AND FRUIT WERE DESIGNED BY CHRISTINE ANGUS

DOUBLE WRITING-TABLE, MADE OF OAK SLIGHTLY FUMIGATED AND WAX POLISHED, WITH INLAYS OF PEWTER AND EBONY

"WATER BABIES"

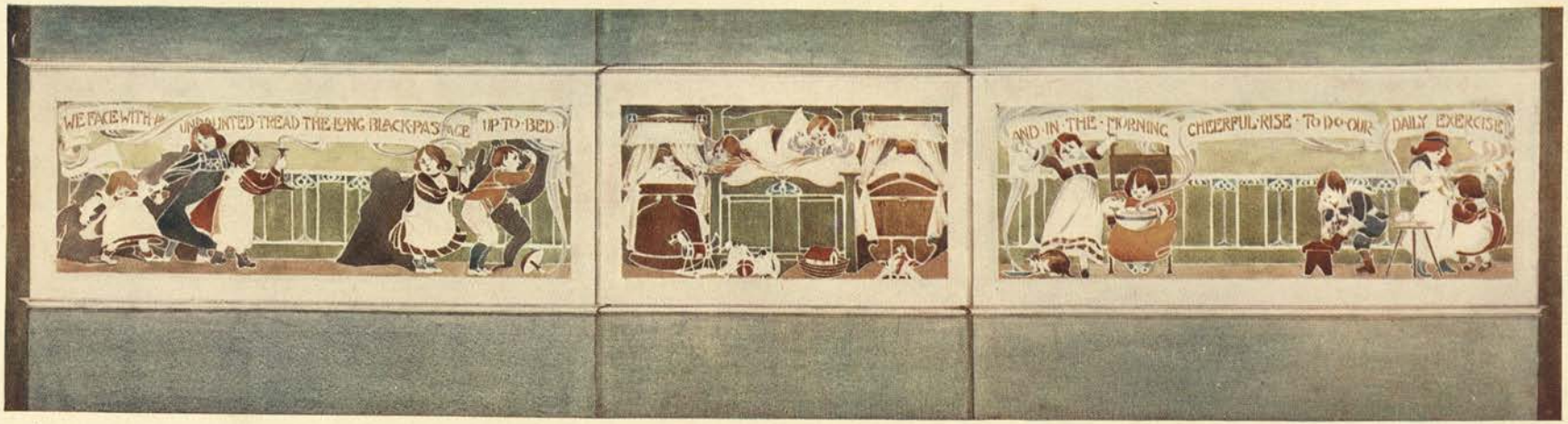
DESIGN FOR A BAND OF ORNAMENT TO BE USED FOR THE DECORATION OF A ROOM, AS SHOWN IN THE ILLUSTRATION ON PAGE 101

BY WINIFRED M. HORTON

STENCILLED FRIEZE FOR A NIGHT NURSERY

FROM THE DESIGN BY

FLORENCE H. LAVEROCK


WE FACE WITH
UNMOUNTED TREAD THE LONG BLACK PASSAGE
UP TO BED
AND IN THE MORNING
CHEERFUL RISE
TO DO OUR
DAILY EXERCISE

A SIMPLE SCHEME OF DECORATION FOR A BOUDOIR

SHOWING IN SITU THE DECORATION OF "WATER BABIES"
ILLUSTRATED ON PAGE 99

FROM A DESIGN BY

WINIFRED M. HORTON

63615

ALMSHOUSES AT HARBORNE, BIRMINGHAM. THE MATERIALS USED ARE RED SAND-FACED LEICESTER BRICKS FOR THE LOWER PARTS OF THE FRONTS, AND DELICATELY COLOURED ROUGH-CAST FOR THE UPPER PARTS. THE ROOFS ARE TILED, AND ALL THE HALF-TIMBER WORK IS IN OAK. THE ARRANGEMENT IS EASILY DISCERNIBLE FROM THE ILLUSTRATION, EACH BLOCK BEING DIVIDED INTO FOUR HOUSES OF TWO ROOMS EACH. THE CONVENIENCES ARE ALL APPROACHED FROM A COVERED CORRIDOR ON THE GROUND FLOOR

DESIGN FOR DOMESTIC STAINED GLASS

SELWYN IMAGE
DESIGNER

DESIGN FOR DOMESTIC STAINED GLASS

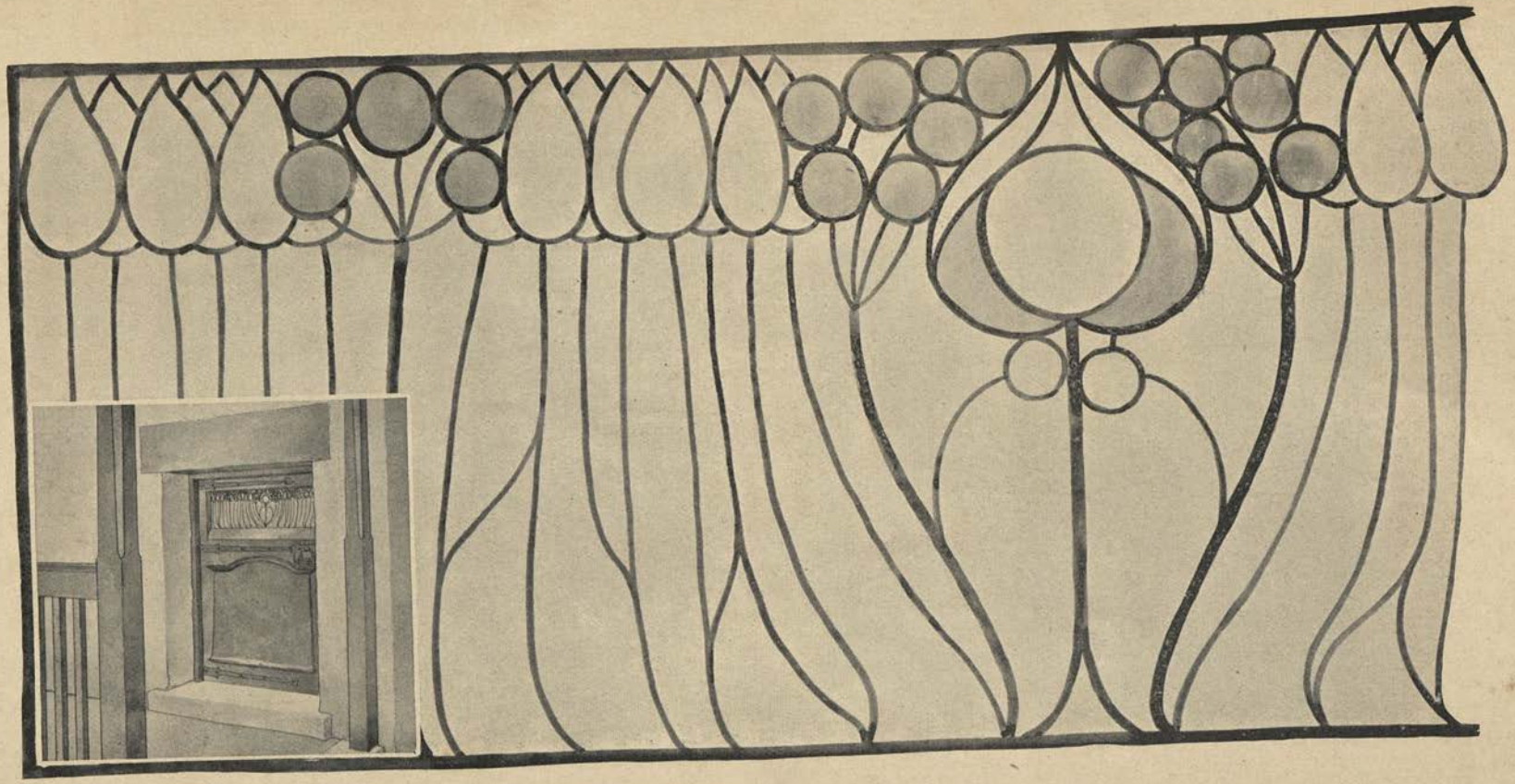
HOUSE AT BRANKSOME, FRONT TOWARDS THE SEA. MATERIALS: LIGHT SEA-GREEN SLATES, CUT TO A VERY SMALL SIZE. THE HALF-TIMBER IS OF SOLID OAK, SLIGHTLY OILED, AND THE SEA AIR HAS ALREADY TONED IT TO A SPLENDID SILVER GREY THAT HARMONISES WELL WITH THE ROUGH-CAST. THE DRESSINGS TO THE WINDOWS, ETC., ARE DOULTING STONE HAVING A YELLOWISH COLOUR, WHILE THE STONE OF THE TERRACE IS GREY PURBECK, ROUGHLY HEWN

"THE TEAK HOUSE," VIEW OF THE LIVING-ROOM

FROM A SKETCH IN WATER-COLOURS BY

A. WICKHAM JARVIS, ARCHITECT

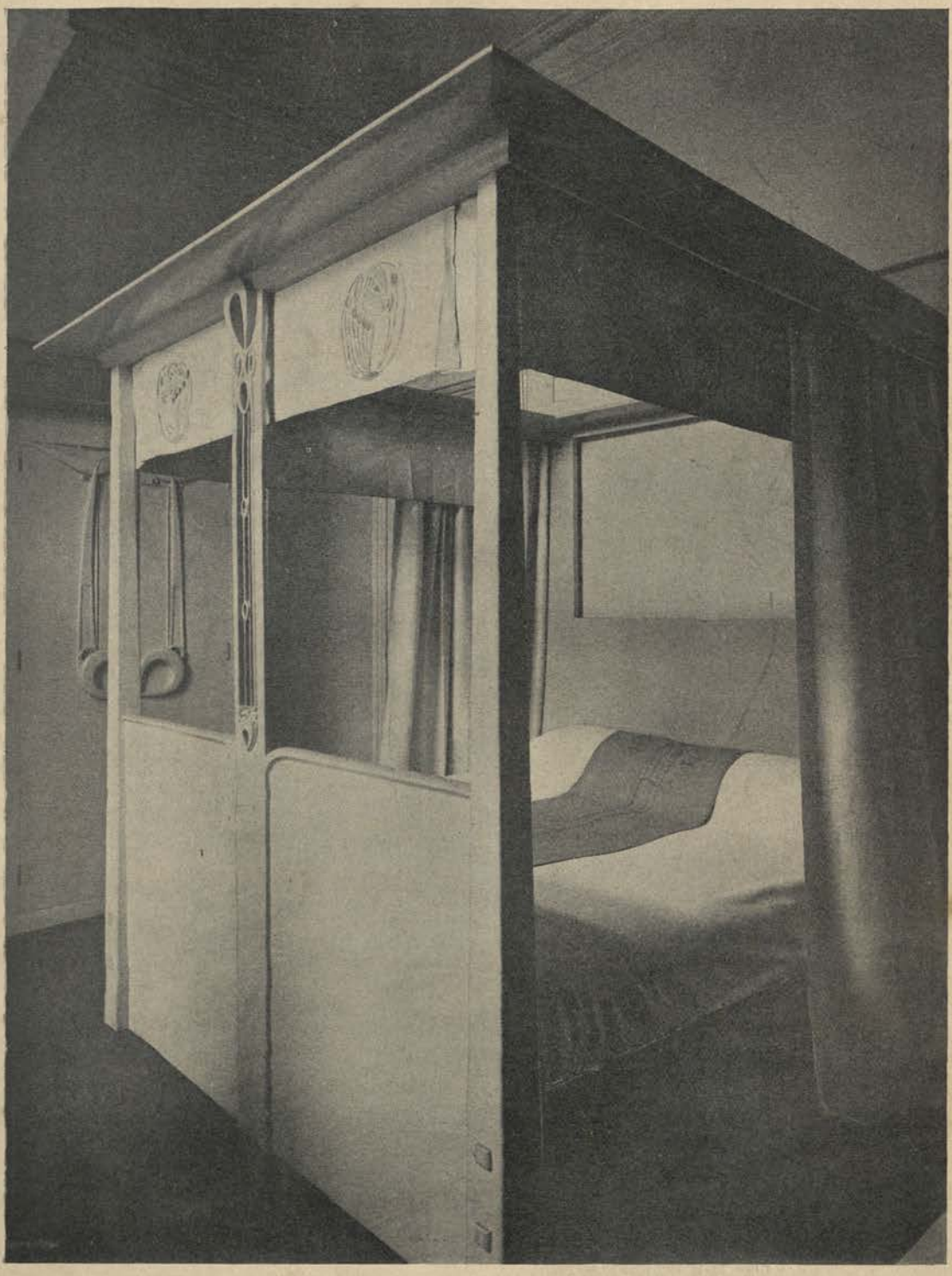
THE·TEAK·HOUSE
THE·LIVING·ROOM



DETAILS OF LEAD GLAZING IN THE ENTRANCE DOOR OF THE SAME HOUSE THE GLASS EMPLOYED HAS VARIOUS SHADES OF OPAL AND OF PRIOR'S GREENS. THE SMALL ILLUSTRATION SHOWS IT IN SITÛ

THE DINING-ROOM IN A STUDIO FLAT. ALL THE WOODWORK IS DARK-STAINED PINE, BEESWAXED; THE GREY-BROWN PAPER OF THE WALLS CONTRASTS PLEASANTLY WITH THE WHITE FRIEZE AND CEILING; THE OVAL BALLS AND OTHER DECORATIONS ARE OF PURPLE ENAMELLED GLASS. THE GENERAL EFFECT AIMED AT IS A RICH BUT SUBDUED BACKGROUND, AS A SETTING FOR THE RICHER TABLE WITH ITS FLOWERS AND ITS HOSPITALITIES. THE LIGHT IS ARRANGED SO THAT IT FALLS ON THE TABLE, WHILE THE LIGHTS THEMSELVES ARE HIGH ENOUGH TO BE WELL ABOVE THE EYE-LINE OF A PERSON SEATED

THE DINING-ROOM IN A STUDIO FLAT
FOR DESCRIPTION SEE PAGE 110



IN A STUDIO FLAT. FOUR POST BED OF HARDWOOD, ENAMELLED WHITE, AND HAVING EMBROIDERED WHITE HANGINGS WITH PURPLE SILK APPLIED. ON THIS SILK FIGURE DESIGNS ARE WORKED AND ENRICHED WITH COLOURED STONES. THE WALLS AND WOODWORK ARE IN ONE TONE OF WHITE, RELIEVED BOTH BY GREEN PANELS IN THE BROAD FRIEZE RAIL, AND ALSO BY RICHLY EMBROIDERED BED-HANGINGS AND WINDOW CURTAINS, AS WELL AS BY GLASS JEWELS IN THE ORNAMENT OF THE BED, THE MIRROR, AND THE WARDROBE

PART OF THE DRAWING-ROOM IN A STUDIO FLAT. IN THIS ROOM THE WALLS ARE COVERED WITH SLIGHTLY GREY CANVAS; ALL THE WOODWORK IS ENAMELLED WHITE. AROUND THE ROOM, IN THE DEEP FRIEZE RAIL, PAIRS OF RICHLY DESIGNED PURPLE PANELS ARE SET AND DECORATED WITH COLOURED STONES. THE CARPET IS A BEAUTIFUL GREY. THE HANGING LAMPS AT THE FOUR CORNERS OF THE ROOM ARE MADE OF SILVER, PROFUSELY SET WITH PURPLE GLASS ORNAMENTS. THE WHITE WRITING CABINET, DECORATED WITH PANELS AND LOCK-PLATES OF BEATEN SILVER, HAS ROSE-COLOURED JEWELS ON THE OUTSIDE, AND FOUR PAINTED PANELS WITHIN

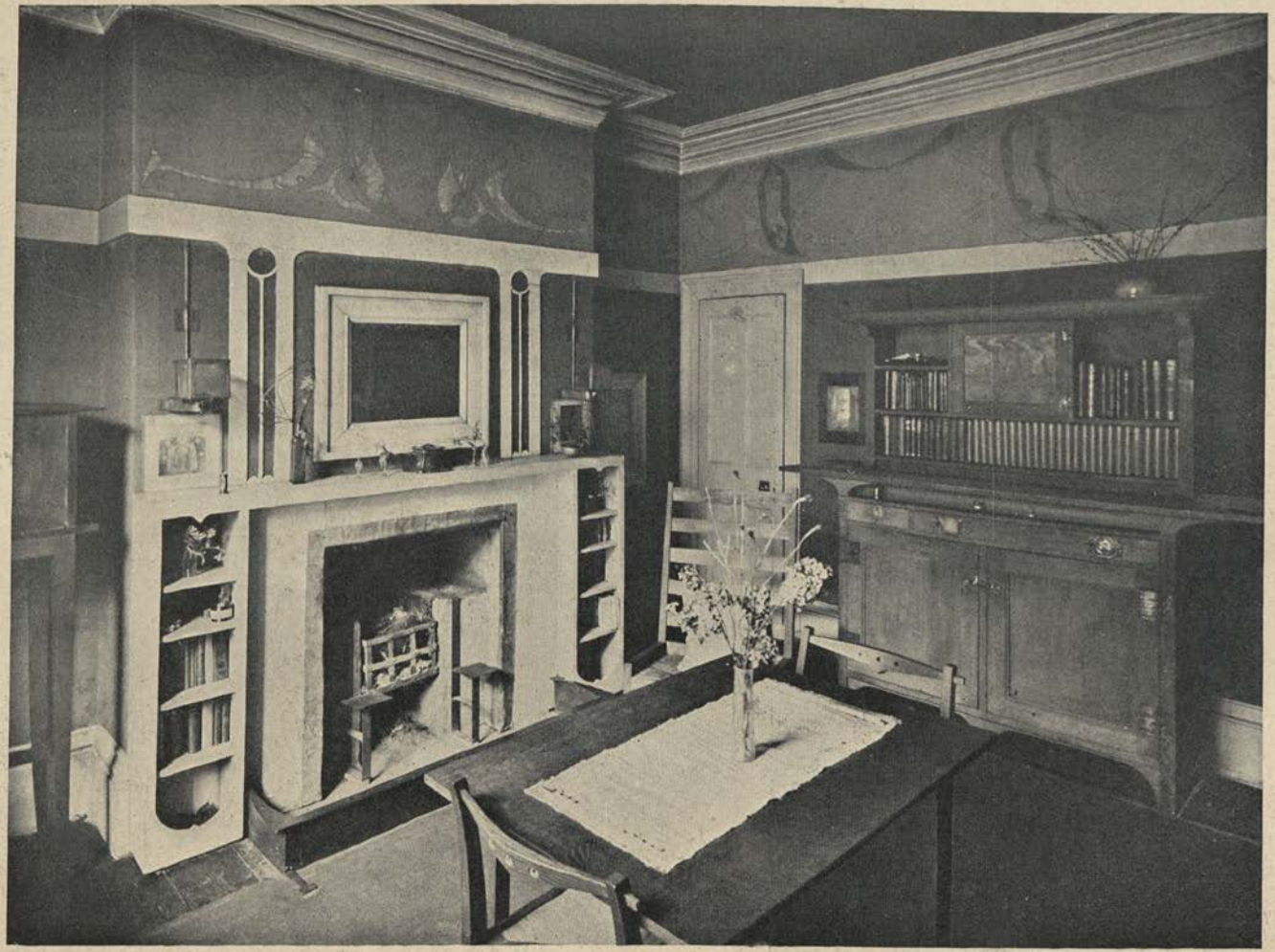
PART OF THE DRAWING-ROOM IN A STUDIO FLAT. THE MANTELPIECE IN WHITE ENAMELLED WOOD HAS SOME QUAINT AND ATTRACTIVE RECESSES FOR BOOKS AND ORNAMENTS; THE GRATE IS OF POLISHED STEEL, WITH HOBS AND BACK OF WHITE CEMENT; AND THE HIGH BROAD FENDER, MADE OF LEAD AND HAVING BRIGHT GREEN ORNAMENTS, IS DESIGNED TO FORM A COSY SEAT ON EITHER SIDE. THE "LUG" CHAIR IS WHITE, WITH GREY UPHOLSTERING.

A PART OF THE SAME DRAWING-ROOM. THE BOOKCASE IS IN WHITE ENAMELLED WOOD WITH PANELS OF CLEAR AND WHITE GLASS. THE GENERAL WHITENESS OF THE ROOM CREATES A FEELING OF FRESHNESS WHICH IS NEVER MONOTONOUS BECAUSE OF THE FREE USE MADE OF BRIGHT SPOTS OF COLOUR IN THE ORNAMENTS

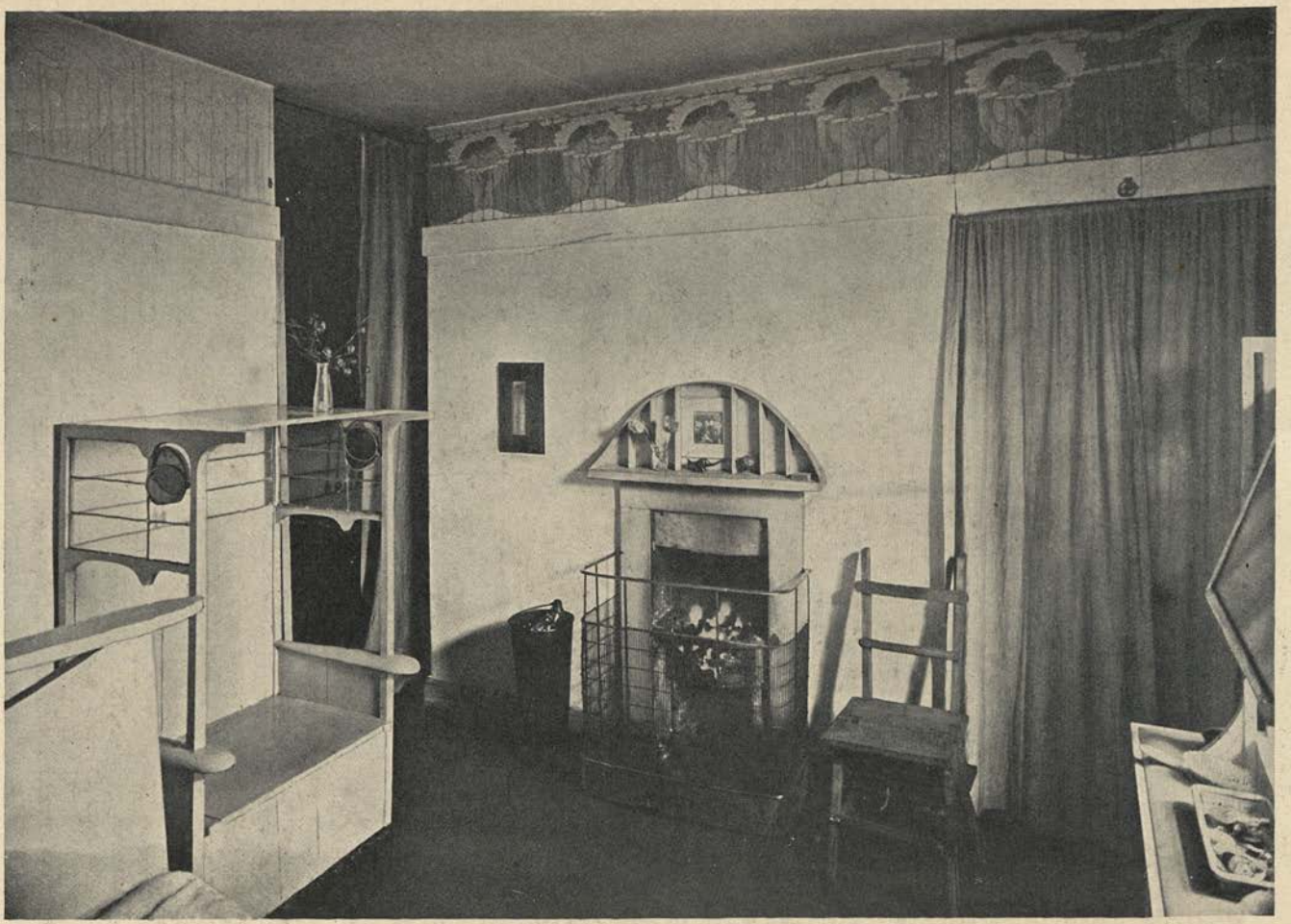
A BEDROOM. THE WALLS ARE LIME-WASHED WHITE; THE FURNITURE IS STAINED DARK, AND ALL THE WHITE HANGINGS ARE ENRICHED WITH PINK AND GOLD EMBROIDERIES

A BEDROOM

THE STUDIO. THE FRIEZE, A MURAL PAINTING UPON PLASTER, IS IN TONES OF BLACK AND RED; THE FURNITURE IS PAINTED DARK, AND THE LOWER PARTS OF THE WALLS ARE COVERED WITH BROWN PAPER



A DINING-ROOM. THE FURNITURE IS DARK, THE WALLS ARE COVERED WITH BROWN PAPER, AND THE FRIEZE OF MERMAIDS IS PAINTED ON INGRAINED PAPER IN TONES OF PURPLE AND YELLOW



A NIGHT NURSERY. THE WALLS ARE LIME-WASHED WHITE, THE HANGINGS ARE WHITE AND GREEN, AND THE FURNITURE WHITE. THE FRIEZE OF DAISIES AND LITTLE CHILDREN IS PAINTED IN A SCHEME OF GREEN AND WHITE

THE VIRGIN AND CHILD. A DECORATIVE PANEL IN IVORY, GESSO, AND MOTHER-OF-PEARL. THREE KINDS OF PEARL SHELL HAVE BEEN USED. A LIGHT-COLOURED SHELL FOR THE CHILD'S ROBE, THE DRESS OF THE VIRGIN, THE NIMBUS AND THE DOVE, GIVING A QUALITY OF IRIDESCENT COLOUR QUITE IMPOSSIBLE TO ATTAIN IN ANY OTHER MATERIAL. THE VIRGIN'S CLOAK IS OF BLUE SHELL, AND EACH PIECE HAS BEEN SO CAREFULLY SELECTED THAT THE NATURAL MARKINGS SUGGEST A PATTERN, AND GIVE THE APPEARANCE OF A RICH BROCADE. IVORY OF THE SAME THICKNESS AS THE SHELL IS THE SUBSTANCE UPON WHICH THE HEADS AND HANDS ARE PAINTED IN POTTERY COLOURS; GILDED GESSO, MODELLED IN VERY LOW RELIEF, HAS BEEN USED FOR THE BACKGROUND, THE GOLD BEING TONED DOWN WITH TRANSPARENT COLOUR. A RAISED LINE OF GESSO OUTLINES THE FIGURES, AND MARKS THE FOLDS OF THE DRAPERY

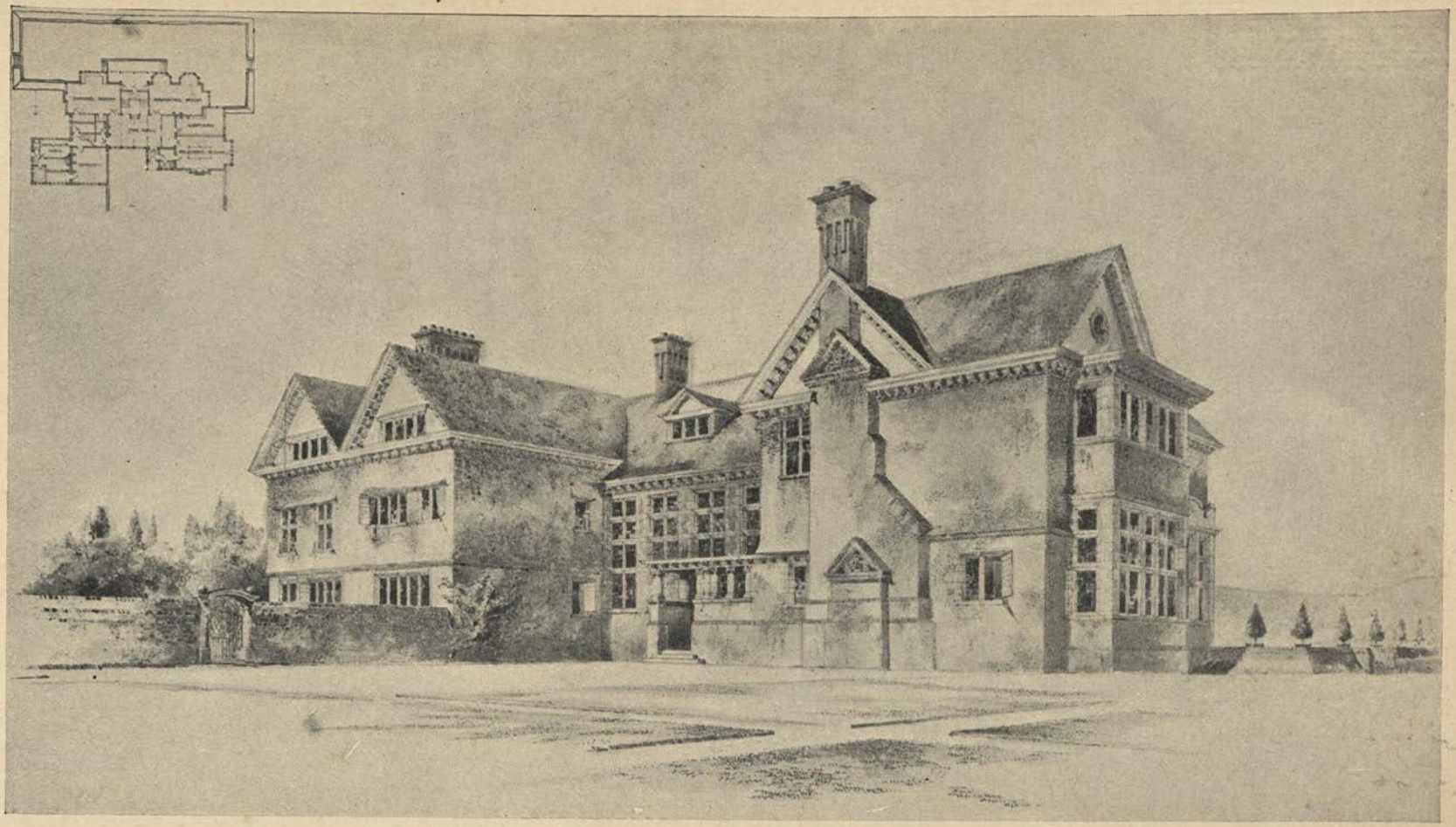
PANEL IN SECTILE MOSAIC OF MOTHER-OF-PEARL. THE PIECES OF THE WINGS WERE SAWN OUT OF SOLID WHITE SHELL, THEN INSET WITH PIECES OF BLUE AND PINK PEARL

DECORATIVE PANEL FOR A FIREPLACE

IN GREEN SHELL AND MOTHER-OF-PEARL

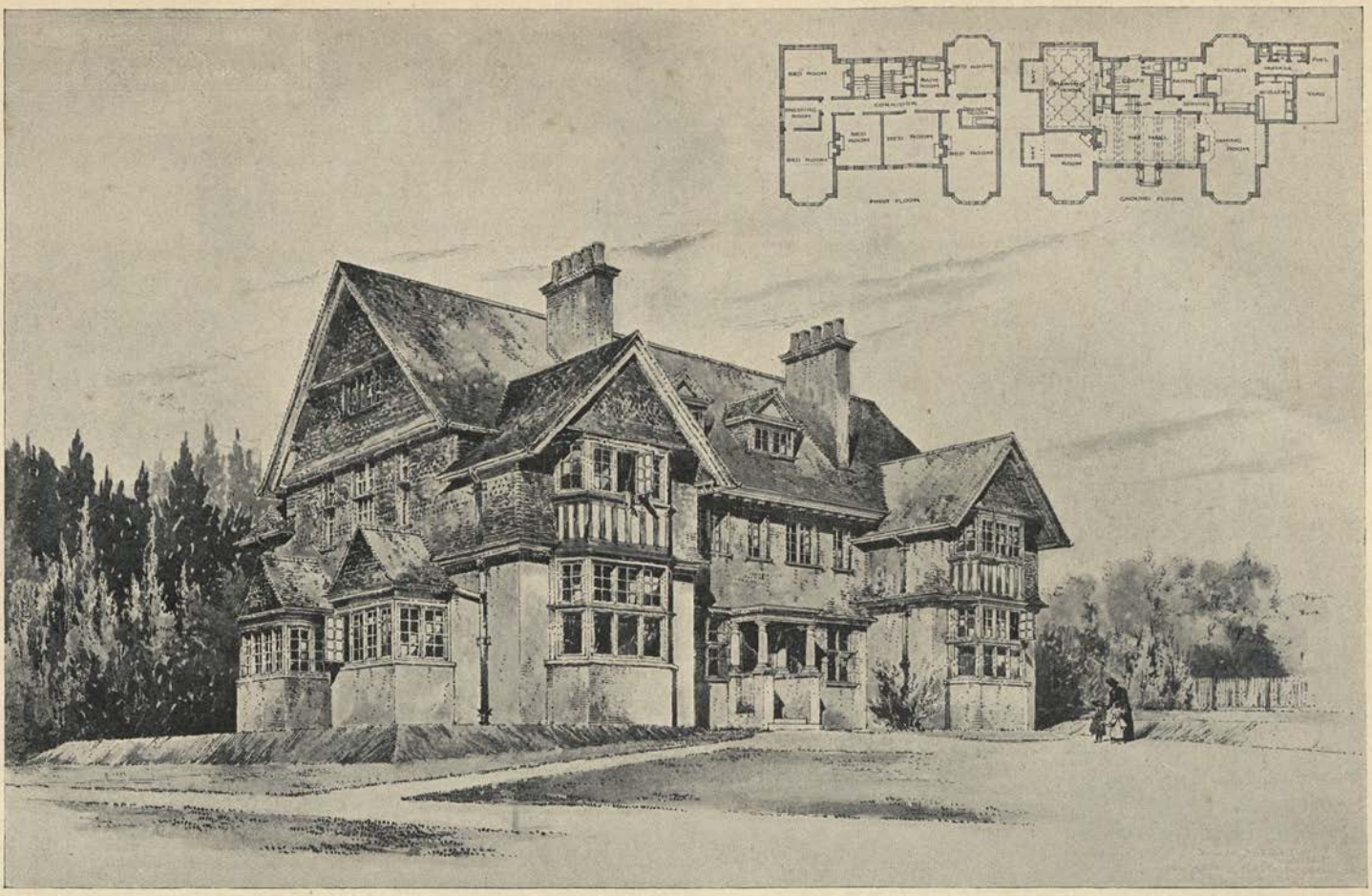
DESIGNED AND CARRIED OUT BY

FREDERICK MARRIOTT



HOUSE AT MILFORD. BUILT IN RED BRICK AND TILE, WITH DARK ROOFS AND BRIGHT RED TILE-HUNG WALLS TO THE UPPER STOREY. THE GABLES ARE IN WHITE PLASTER, AND SOME OF THE WINDOWS, AS IN THE PORCH, ARE OF RICH YELLOW-BROWN STONE

HIGHCROFT, HARROW WEALD. SITUATED IN THE HILLY COUNTRY ABOVE BUSHEY. THE WALLING GENERALLY IS IN WHITE ROUGH-CAST, THE UPPER PART HUNG WITH TILES COURSED IN ORNAMENTAL BANDS. THE EXPOSED POSITION OF THE HOUSE COMPELLED MUCH CARE IN ARRANGEMENT TO KEEP THE ROOMS DRY AND WARM. THE CHIMNEYS ARE UPON INSIDE WALLS, AND ALL THE MANY ROOMS HAVE THEIR FLUES CONCENTRATED INTO THREE STACKS

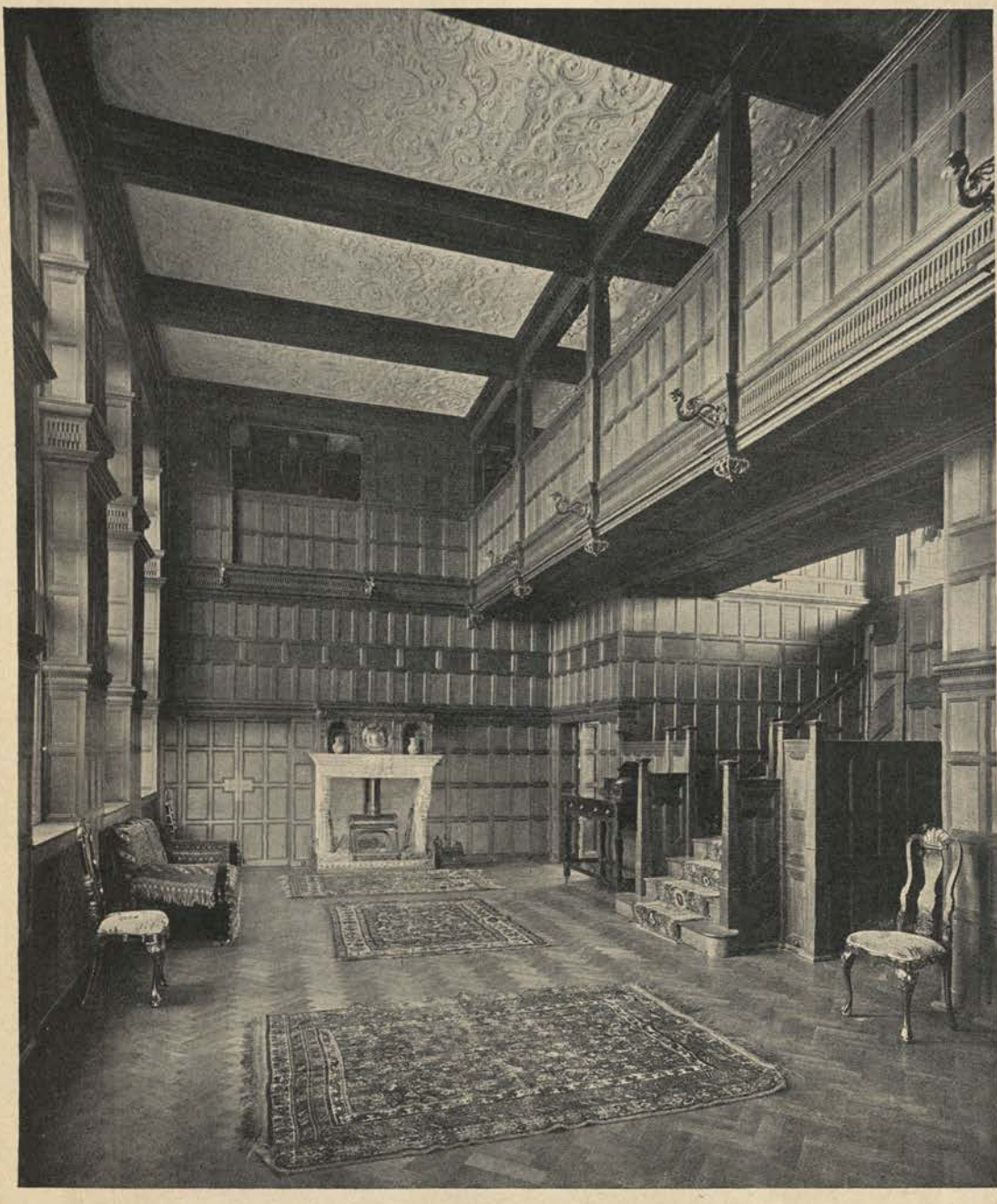


HOUSE AT HARROW. IT IS BUILT OF RED BRICKS, WITH DARK TILES ON THE ROOFS, AND BRIGHT TILES ON THE UPPER WALLS. THE HOUSE IS UNUSUALLY SPACIOUS, OWING IN GREAT MEASURE TO ITS LARGE SIMPLICITY OF ROOFING

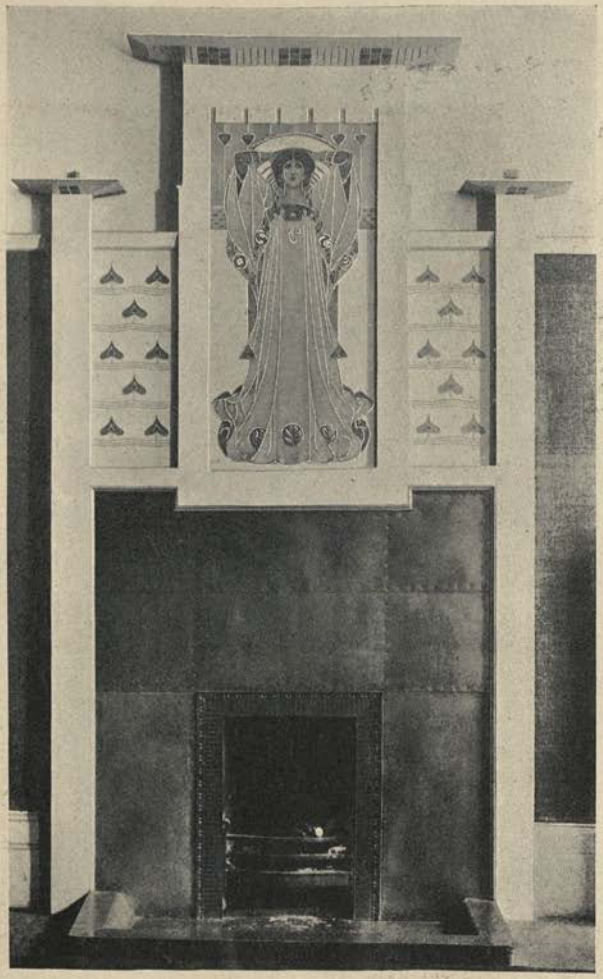
TOYS HILL, KENT

(By permission of Miss Fowler

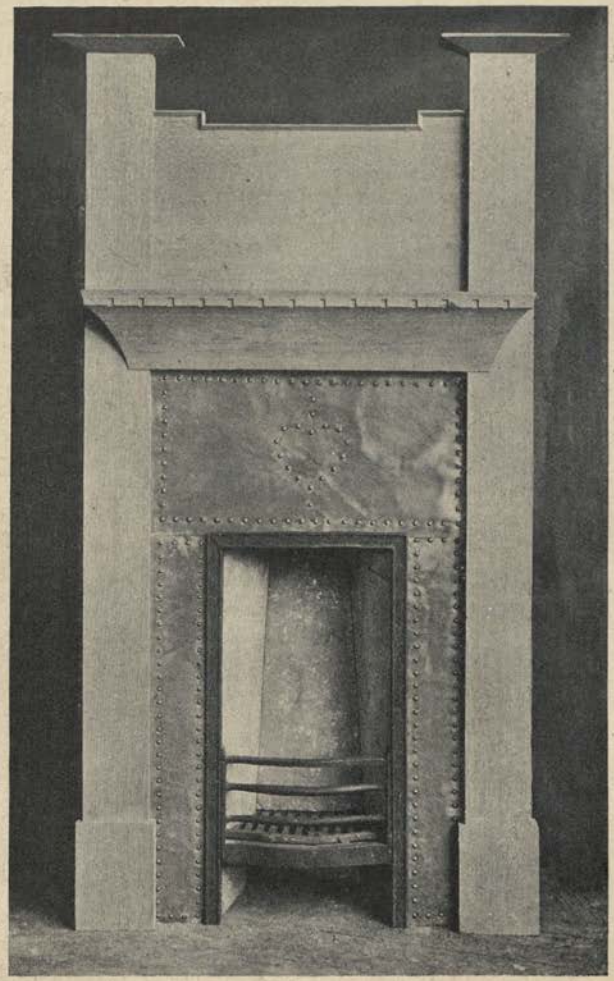
THE HALL, TOYS HILL, KENT. THE PANELLING AND FLOOR ARE OF WAINSCOT OAK, AND THE STAIRS WERE BUILT UP WITH OLD BALUSTERS. THE MATERIALS USED IN THE BUILDING OF THE HOUSE WERE LYMPSFIELD COURSED RAG-STONE AND HOWLEY PARK STONE, THE FIRST HAVING A RICH YELLOW TONE, THE OTHER A STRONG GREY



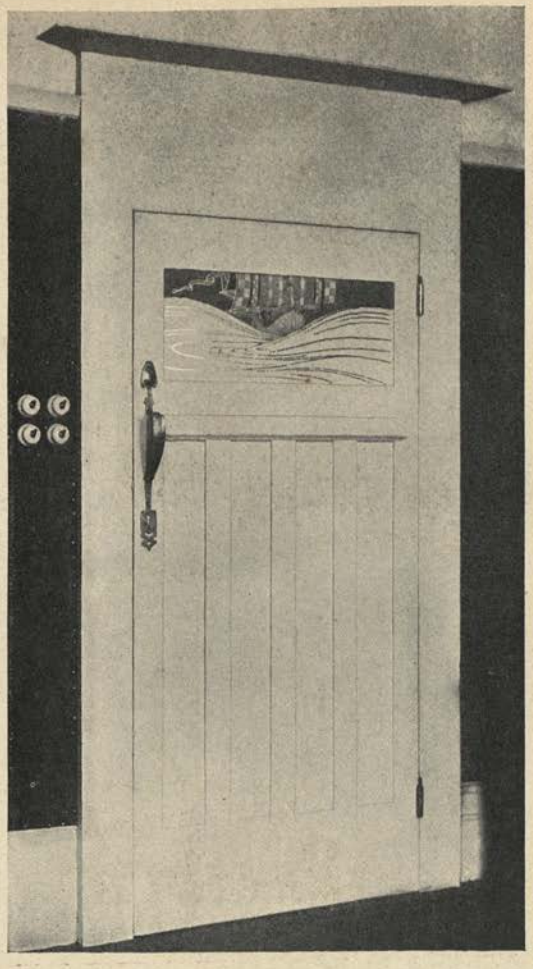
ENTRANCE HALL IN THE HOUSE AT MILFORD. THE WALL FRAMINGS AND THE FLOOR ARE EXECUTED IN WAINSCOAT OAK, FUMED DARK AND WAXED; THE CEILINGS ARE IN MODELLED PLASTER FINISHED WHITE. THIS IS ONE OF A SUITE OF FIVE LARGE ROOMS TREATED IN A SIMILAR WAY. THE SAME TREATMENT IS EXTENDED TO THE GALLERY AND ALL THE PASSAGES ON THE FIRST FLOOR. THOUGH COSTLY IN THE FIRST INSTANCE, IT IS A TREATMENT THAT WEARS ADMIRABLY, ITS DECORATIVE EFFECT IMPROVING WITH EACH ADDITIONAL YEAR OF AGE



CHIMNEYPIECE. THE WOODWORK IS PAINTED IN IVORY WHITE, THE CENTRAL PANEL IS IN DELICATE GREENS AND BLUES WITH RELIEF OUTLINES IN GOLD AND PLATINUM



CHIMNEYPIECE IN BASS-WOOD, STAINED DARK BLUE. THE GRATE, SURROUNDED BY PLATES OF BRASS, IS OF CAST IRON



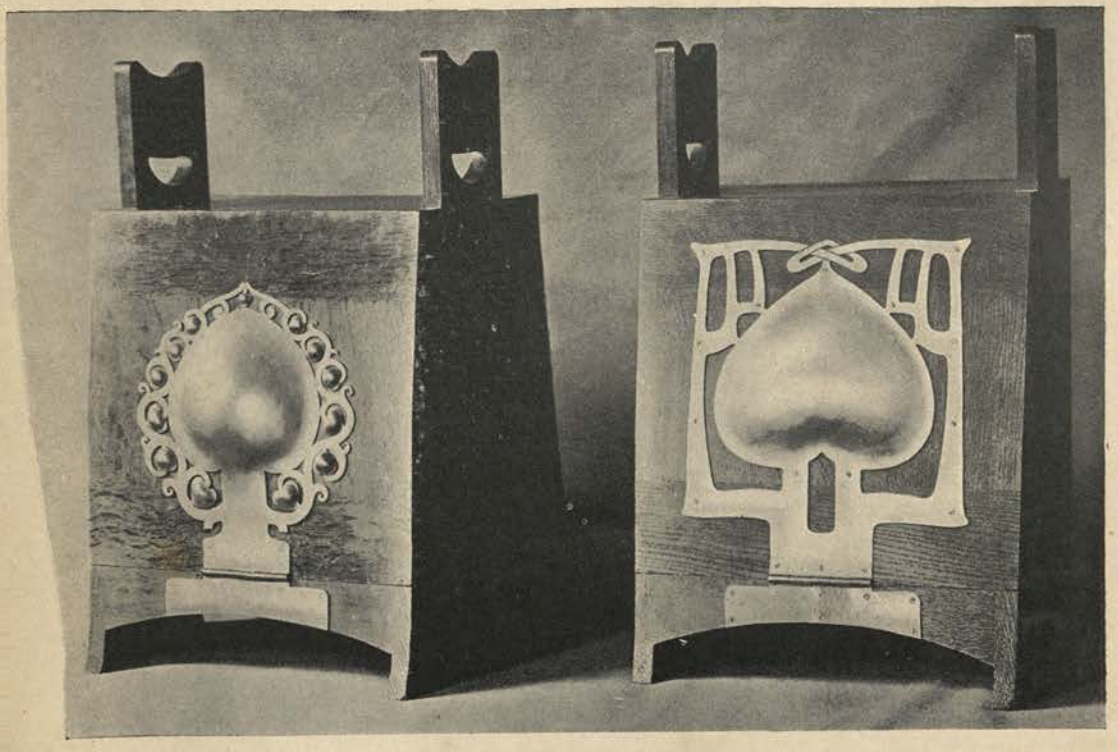
WHITE DOOR WITH A DECORATIVE PANEL. THE IVORY COLOUR IS CARRIED INTO THE WATER, THE SHIP AND ITS SAILS ARE OUTLINED IN FLAT LINES ON PLATINUM FOIL

LINEN PRESS IN BASS-WOOD, STAINED DARK GREEN. THE HINGES AND ESCUTCHEONS ARE STEEL, HAMMERED AND PIERCED. THE CARVED ROUNDELS IN THE CORNICE ARE PICKED OUT WITH DEEP RED AND BLUE

FANLIGHT OVER A DOOR, CARRIED OUT ENTIRELY IN WHITE GLASSES OF VARIOUS TEXTURES. THE SKY IS OF CROWN GLASS, WITH THE "BULLIONS" LEFT IN; THE ROUNDED CORNERS ARE FORMED, NOT BY PAINTING, BUT BY CARRYING THE LEAD ROUND

A ROOM. THE WOODWORK IS PAINTED IN IVORY COLOUR, LIKE THE FRIEZE AND CEILING; THE WALLS ARE HUNG WITH AMETHYST COLOURED CANVAS; THE CARPET IS A SOFT SAFFRON RED

DISH IN HAMMERED COPPER



HANDMADE COAL BOXES IN OAK: THE ONE STAINED GREEN, THE OTHER A DARK INDIGO BLUE. THE HINGES, SLIGHTLY POLISHED, ARE IN COPPER AND GILDING METAL

AN EMBROIDERED WINDOW CURTAIN AND A LINEN WORKBAG EMBROIDERED WITH CREWEL WORK

MRS. J. R. NEWBERY
DESIGNER AND EMBROIDERER

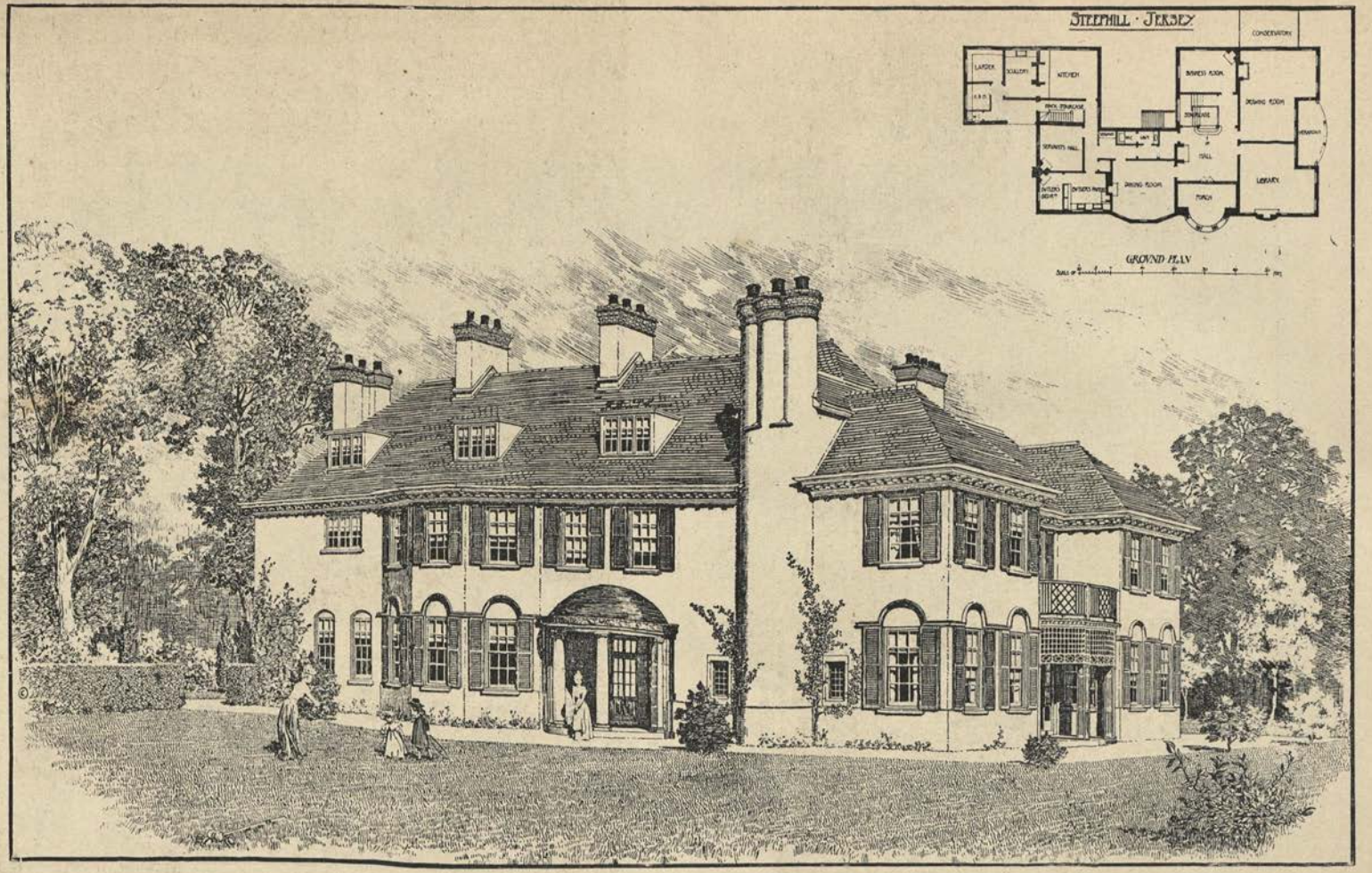
A WINDOW CURTAIN EMBROIDERED ON LINEN, WITH PINK, PURPLE AND GREEN WOOLS. THE UPPER ILLUSTRATION REPRESENTS A CUSHION COVER, EMBROIDERED ON DARK, UNBLEACHED LINEN, WITH MICHAELMAS DAISIES

THE ENTRANCE PORCH, "GLEBELANDS," WOKINGHAM

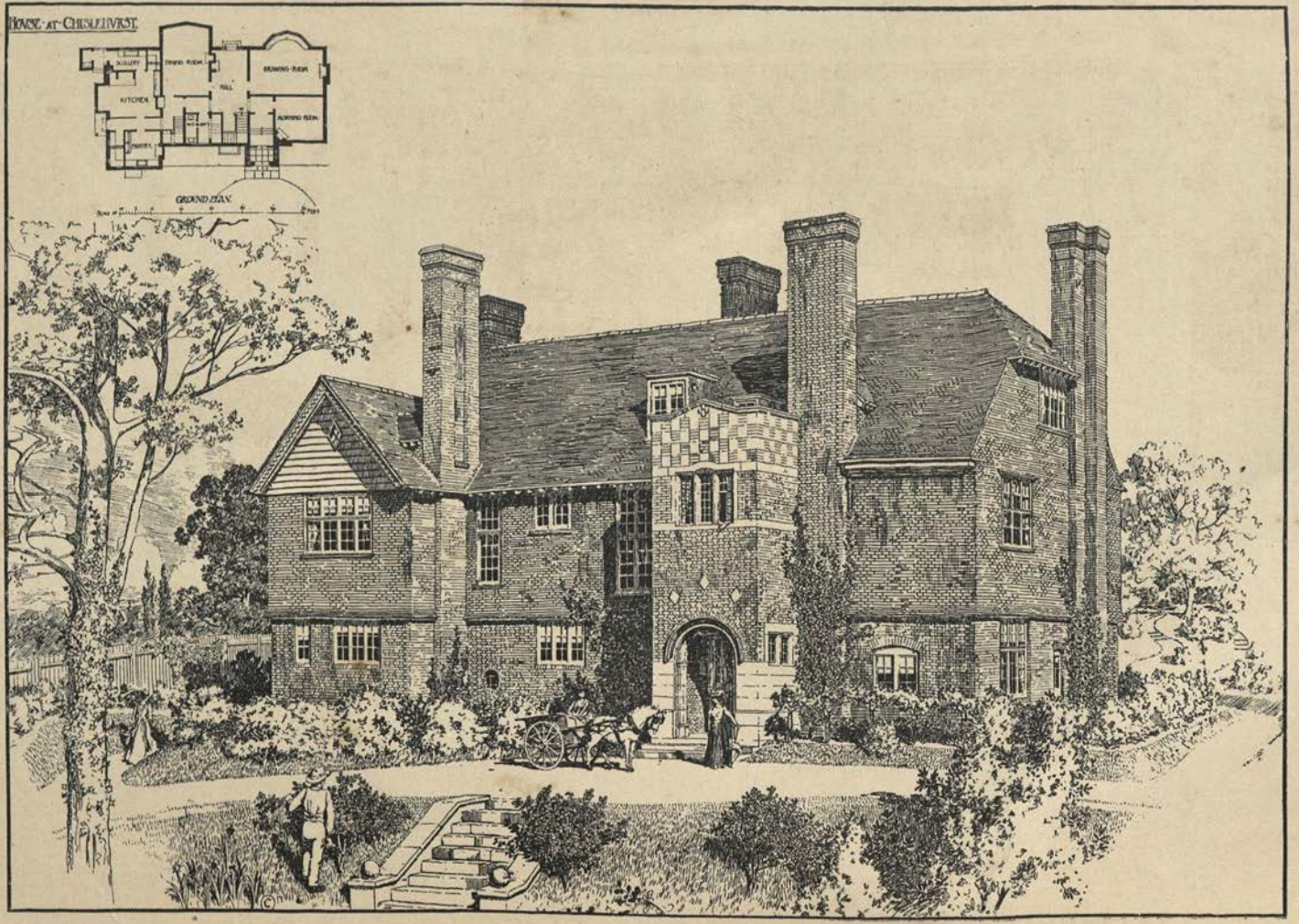
THE MORNING ROOM BAY, "GLEBELANDS," WOKINGHAM

"GLEBELANDS," WOKINGHAM

ROOM AT BULLER'S WOOD, PANELLED IN WHITE. THE FRIEZE, CEILING AND CARPETS ARE BY WILLIAM MORRIS. IN THE FRIEZE ARE DELICATE SHADES OF GREEN, RED AND YELLOW; THE DELICATE PATTERNS ON THE CEILING RIBS ARE PAINTED A PALE YELLOW-BROWN

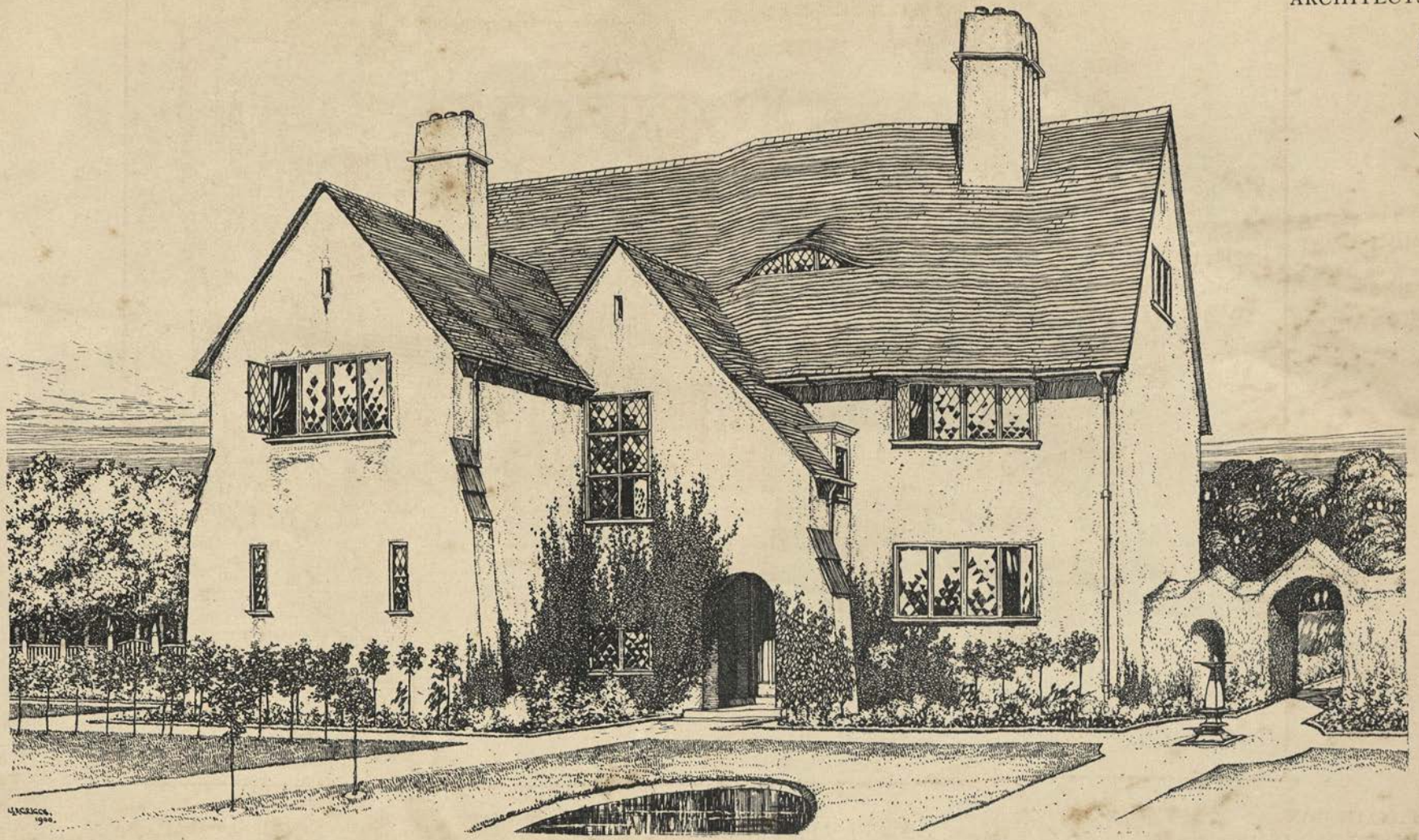


"STEEP HILL," JERSEY. A COUNTRY HOUSE, WITH WHITE ROUGH-CAST WALLS, GREEN SHUTTERS AND RED TILE ROOF. THE PORCH, BUILT OF GRANITE, HAS A DOME OF CAST LEAD



HOUSE AT CHISLEHURST, IN STONE, RED BRICK, AND TILES

D. B. NIVEN AND HERBERT WIGGLESWORTH
ARCHITECTS



HOUSE AT BROMLEY, KENT, BUILT OF BRICK AND WHITE ROUGH-CAST, WITH A ROOFING OF RED TILES

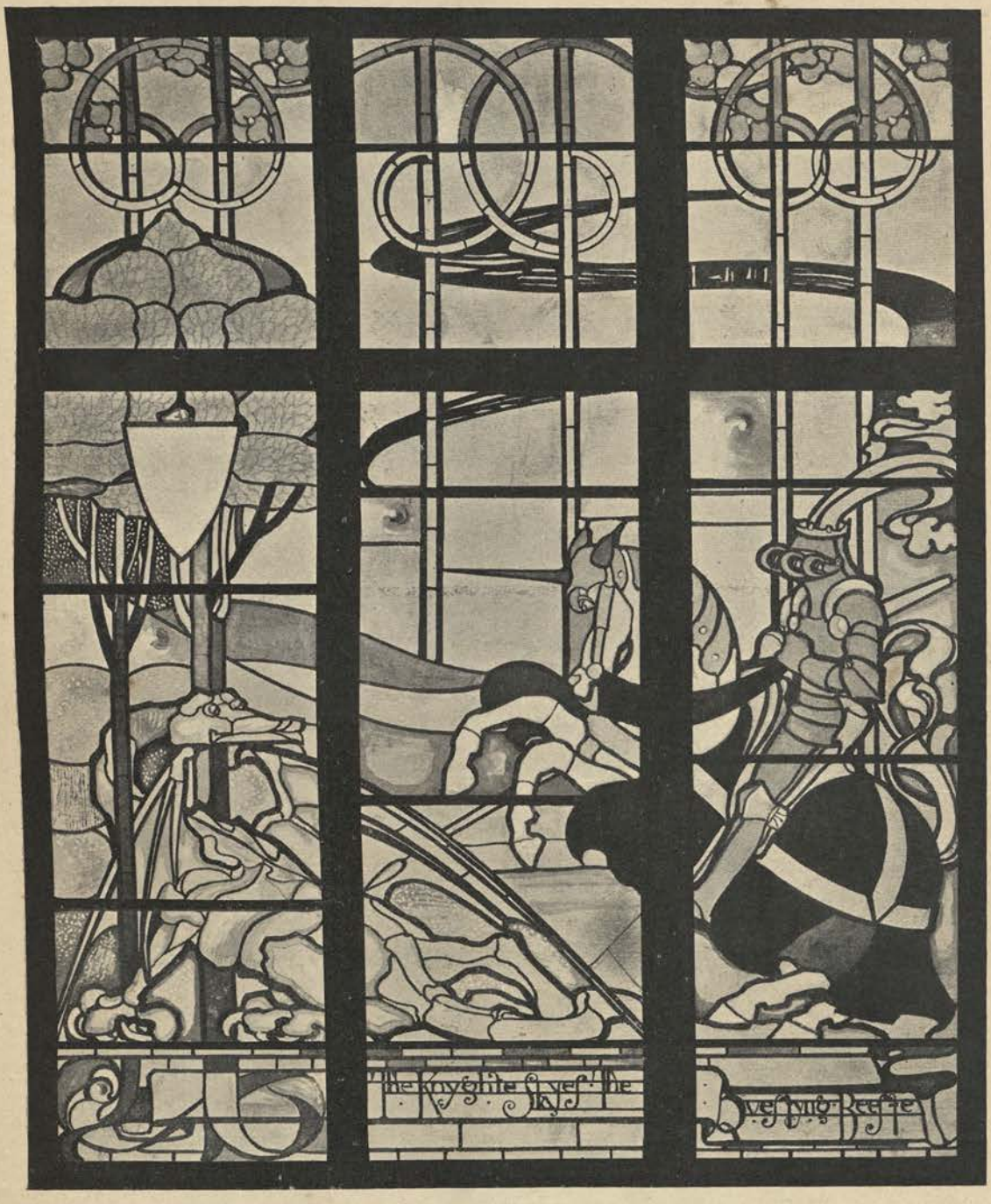
(From a Drawing by F. L. B. Griggs)

DESIGNS FOR NURSERY PANELS, TO BE CARRIED OUT EITHER BY PROCESS IN THREE COLOURS, OR PAINTED BY HAND DIRECT UPON THE PANELS

"WHEN PAN AND ALL THE WORLD WERE YOUNG"

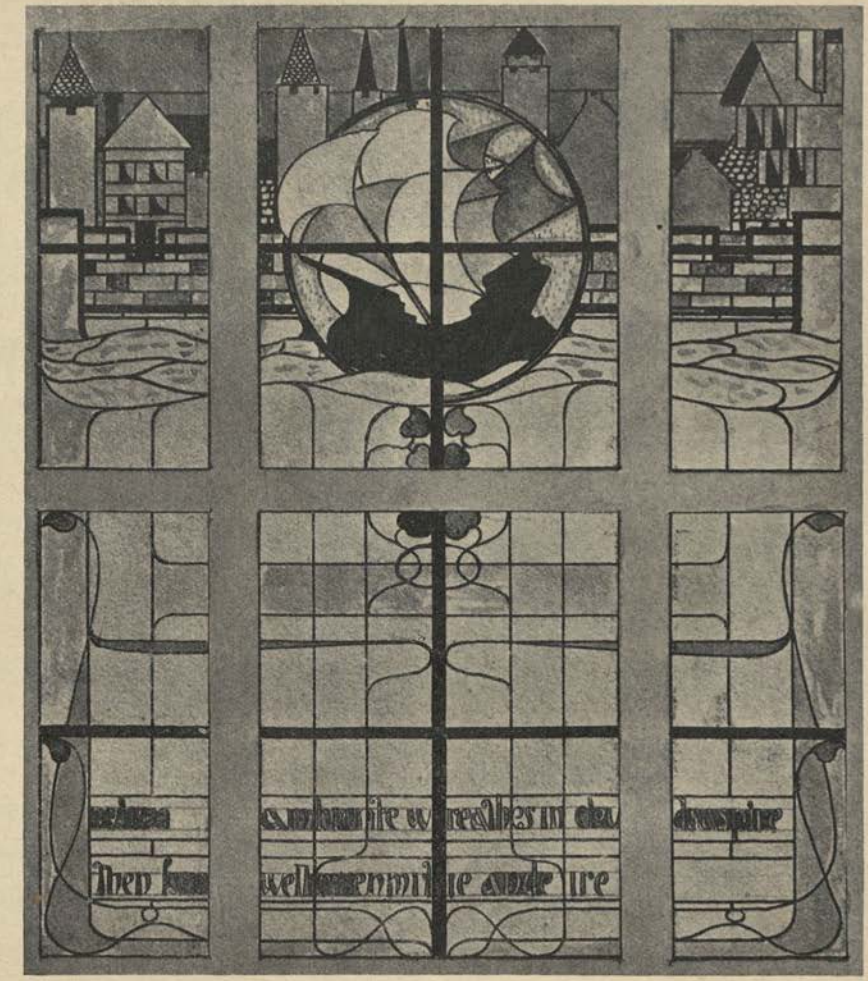
TWO THREE-LIGHT WINDOWS REPRESENTING "NIGHT" AND "DAY"
DESIGNED AND EXECUTED BY

OSCAR PATERSON



WINDOW REPRESENTING A SCENE FROM THE "MORTE D'ARTHUR." THE SCHEME OF COLOUR RANGES FROM BLACK TO GREY AND WHITE. THE GLASS, WHICH VARIES MUCH IN TEXTURE, IS NEARLY ALL TRANSPARENT. AT THE FIRST GLANCE, WHEN SEEN AGAINST THE LIGHT, THE PICTURE IS NOT "READABLE," BUT GRADUALLY IT BECOMES SO. THE PATTERN, HERE AND THERE, IS ETCHED WITH ACID

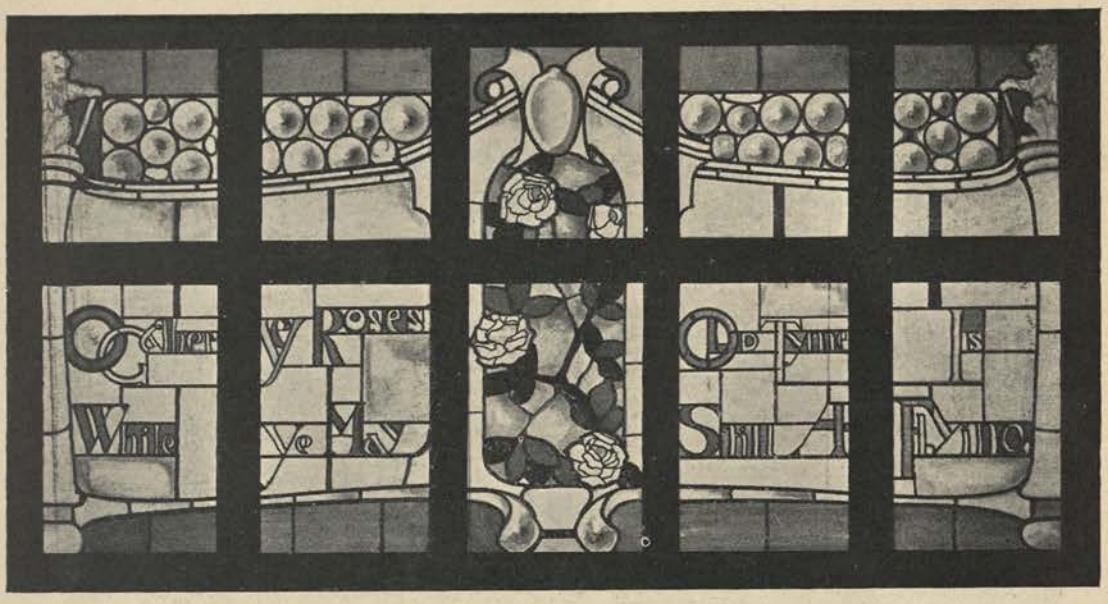
WINDOW ALL IN LEADWORK. THE GENERAL EFFECT IS SILVERY, RELIEVED IN PARTS BY BLACK AND GREEN THE SUNDIAL TELLS THE TIME WITHIN THE ROOM



DESIGN FOR WINDOW OF A CLUB SMOKE ROOM. THE SKY A FLAT YELLOW; THE GALLEY A DARK GREEN. OTHERWISE THE COLOUR-SCHEME IS WHITE AND SILVERY, WITH DIFFERENCES OF TEXTURE

LEADED WINDOW, WITH THE PATTERN ETCHED HERE AND THERE, AS ON THE CROWN AND SHIELD

LEADED WINDOW IN COARSE, QUAINT TEXTURES OF GLASS. THE GALLEYS IN DARK BROWNS AND DARK GREENS, WITH SAILS OF OPALESCENT WHITE



LEADED WINDOW

LEADED WINDOW WITH OLIVE AND DARK GREEN TREES. THE SETTING SUN IS REPRESENTED BY A PIECE OF ROUGH-CAST PLATE GLASS WITH A BEVELLED EDGE. THE RAYS ARE CARRIED OUT BY MEANS OF ALTERNATING STRIPS OF WHITE FLUTED GLASS, AND OF FLAT GLASS STAINED YELLOW

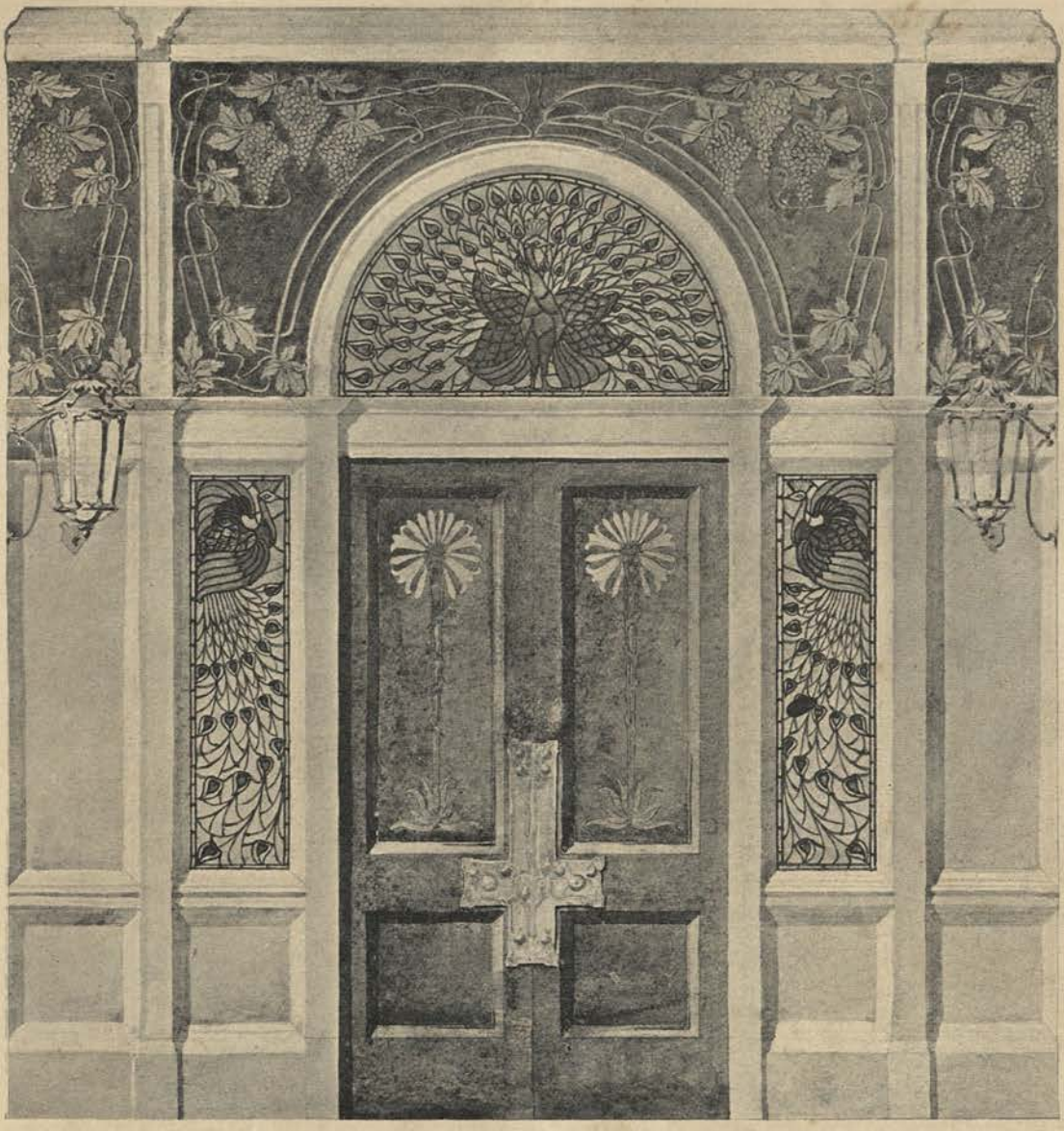
MISS S. PEARSE
DESIGNER

DESIGN FOR A DAY NURSERY, TO BE CARRIED OUT IN FUMIGATED OAK, WITH PAINTED PANELS AND FRIEZE

MISS S. PEARSE
DESIGNER

LARGE DETAIL OF PAINTED PANEL FOR A DAY NURSERY, REPRESENTING DUTCH AND ENGLISH CHILDREN

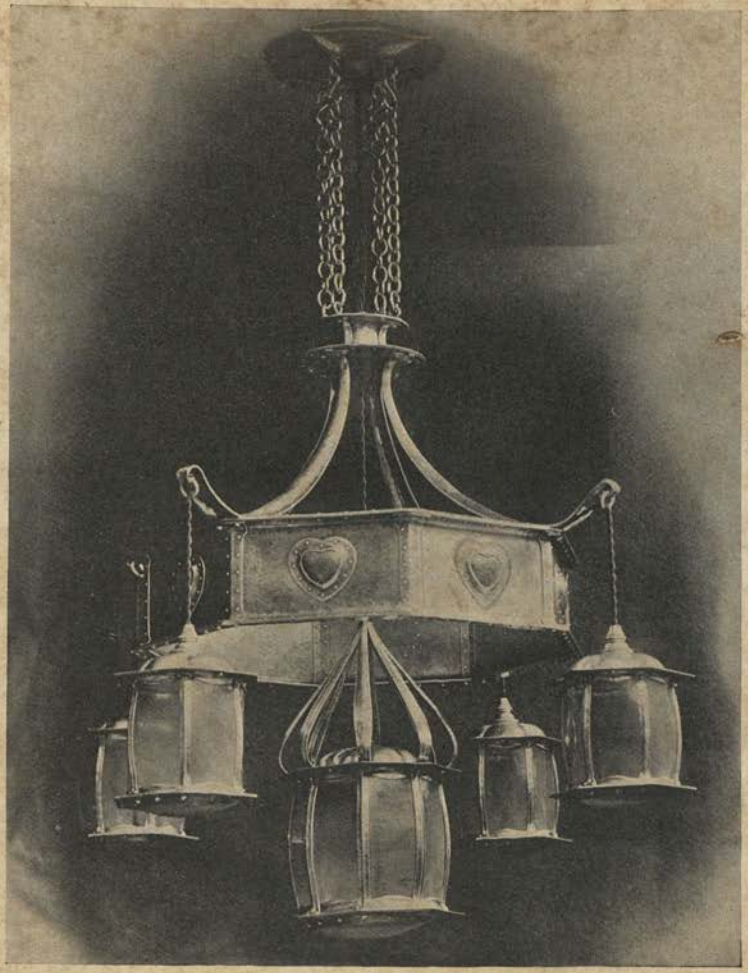
MISS EDITH PICKETT
DESIGNER



DESIGN FOR A VESTIBULE SCREEN, WITH A FRIEZE IN MODELLED AND COLOURED PLASTER, AND WITH SIDE PANELS AND A LUNETTE IN LEADED GLASS

"THE BARN," EXMOUTH. THE ENTRANCE COURT. THE WALL FACING IS OF BEACH PEBBLES AND SANDSTONE; THE BOARDING TO THE GABLES IS OF ENGLISH OAK; THE ROOF IS THATCHED WITH SPEAR-GRASS

R. LL. B. RATHBONE, METAL-WORKER
HAROLD STABLER, DESIGNER



ELECTRIC LIGHT PENDANT FOR FIVE LIGHTS, MADE IN COPPER, SILVERED AND OXIDISED, AND DECORATED WITH HORN AND ENAMELS

ELECTRIC LIGHT BRACKET IN COPPER, SILVERED AND OXIDISED, AND ENRICHED WITH ENAMELS

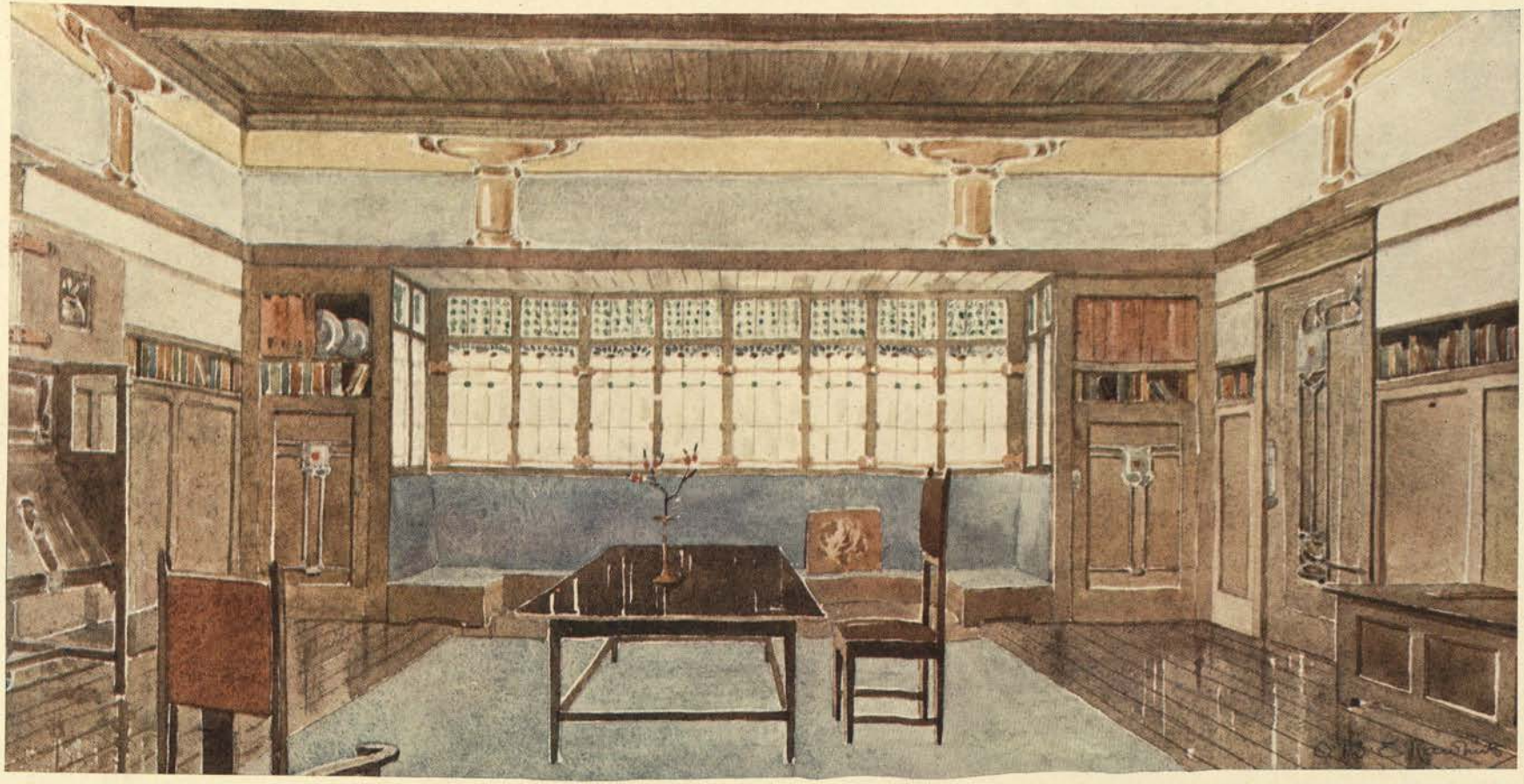
CHURCH-DOOR FITTINGS, MADE IN
BRONZE, COPPER, AND BRASS

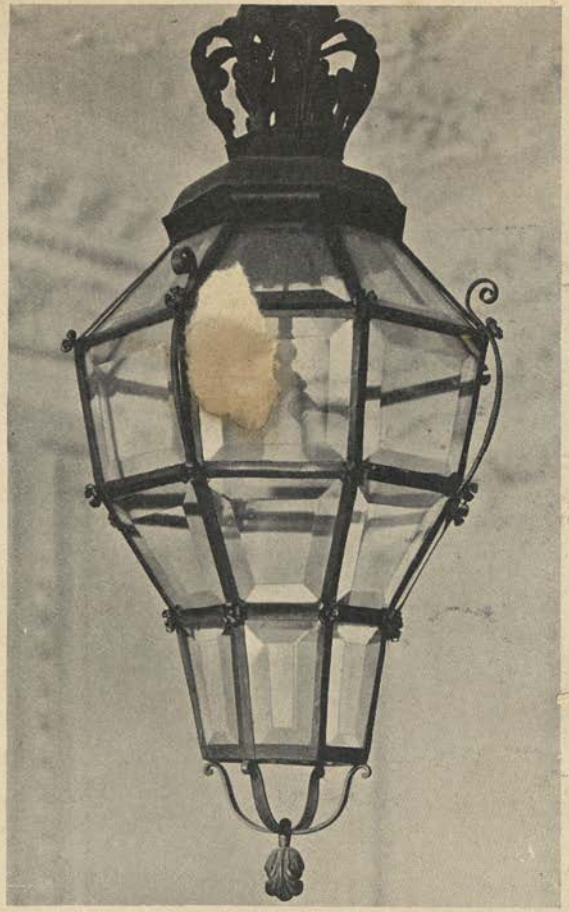
A SCHEME FOR THE DECORATION OF A DINING-ROOM

TO BE CARRIED OUT IN OAK, CONTRASTED BOTH WITH A FRIEZE IN COLOURED PLASTER AND WITH COPPER FITTINGS TO THE DOORS AND WINDOW-SHUTTERS

FROM A DRAWING BY

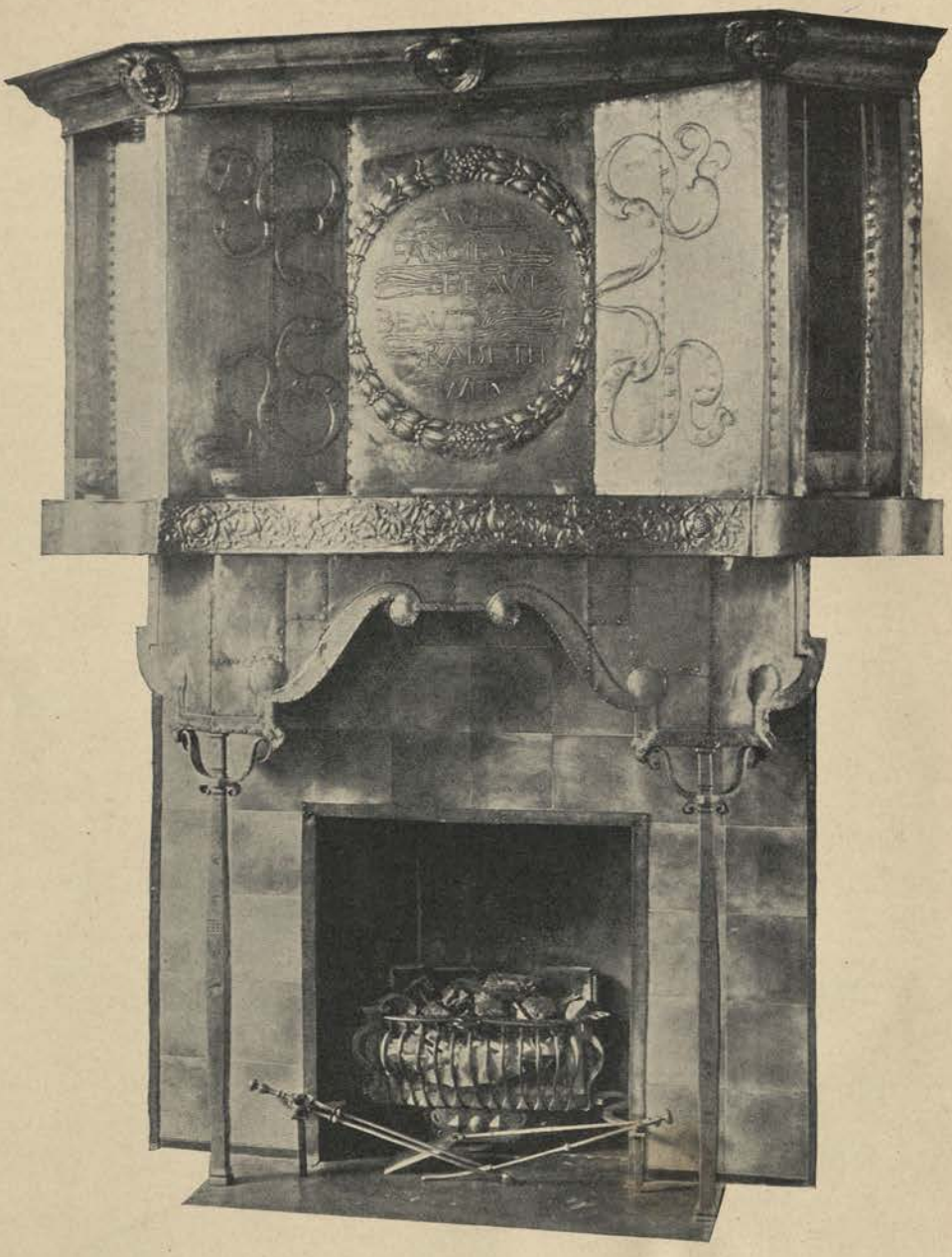
OLIVIA RAWLINS



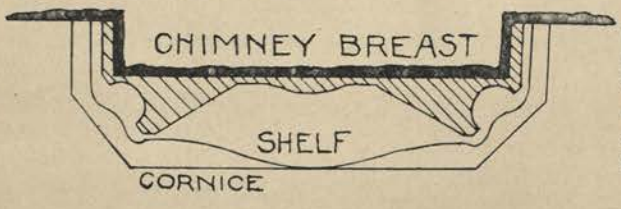


CROWNED LANTERN OF WROUGHT IRON FOR ELECTRIC LIGHT HAVING THIRTY-TWO FACES GLAZED WITH BEVELLED PLATE GLASS, THE BEVELS BEING VERY FLAT

LANTERN OF POLISHED IRON AND COPPER WITH EIGHT FACES. IT IS GLAZED WITH POLYGONAL-SHAPED PIECES OF HORN



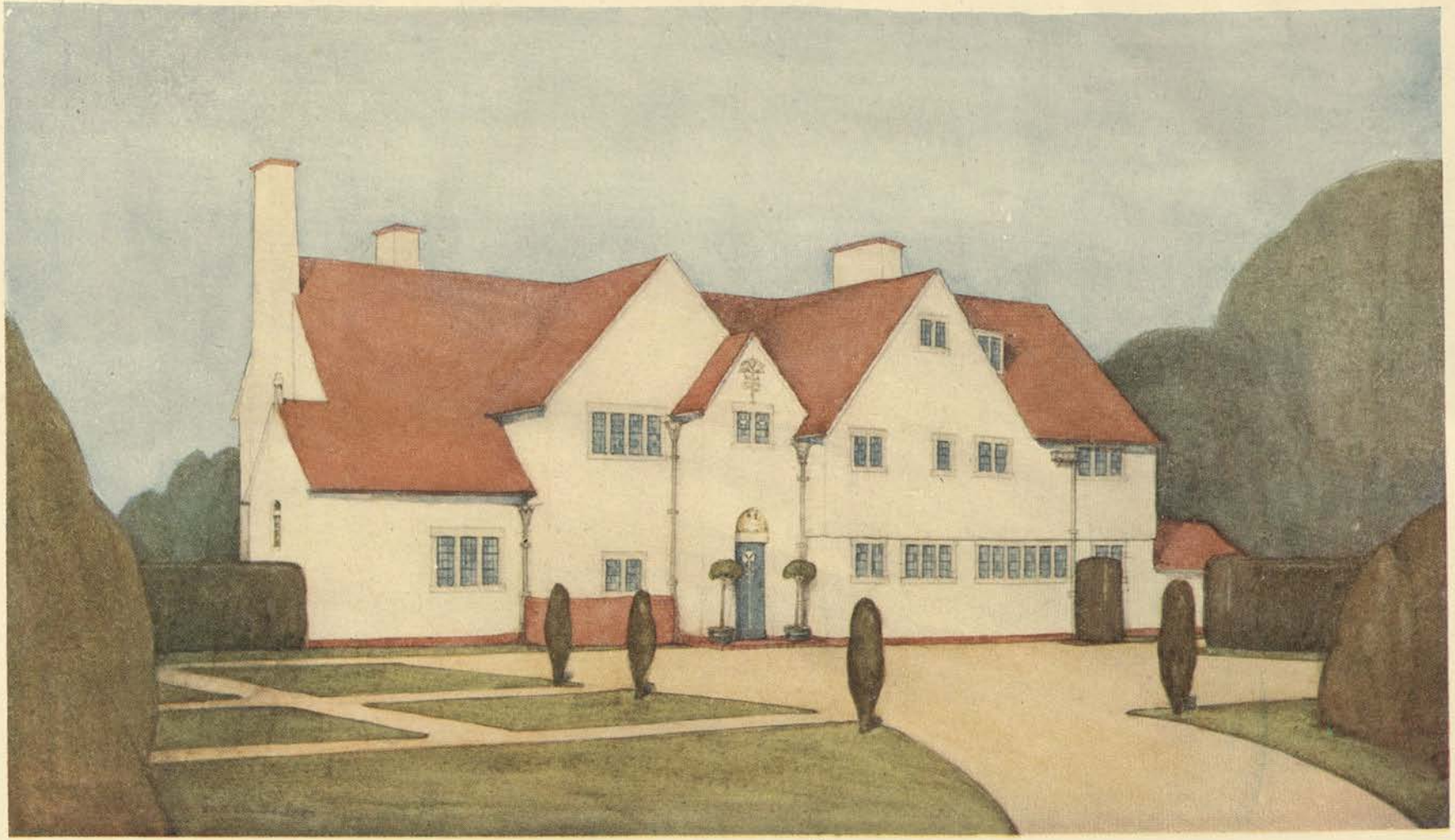
THIS CHIMNEYPIECE OF GOLDEN-COLOURED METAL IS HAND-WROUGHT AND RIVETED TOGETHER, AND SUPPORTED BY POLISHED FORGED IRON UPRIGHTS, WHICH RUN UP BEHIND THE BRACKETS. THE CORNICE HAS ON IT THREE CHERUB HEADS; THE GRATE IS OF POLISHED WROUGHT IRON WITH VERTICAL BELLIED BARS. IT MUST BE EXPLAINED THAT THE UPPER PART OF THE CHIMNEYPIECE SURROUNDS THE CHIMNEY BREAST AND IS A VERY IMPORTANT ELEMENT IN THE DESIGN



"THE CHAPLAIN'S HOUSE, ST. MARY'S HOME,"
WANTAGE

FROM A DRAWING BY

M. H. BAILLIE SCOTT, ARCHITECT



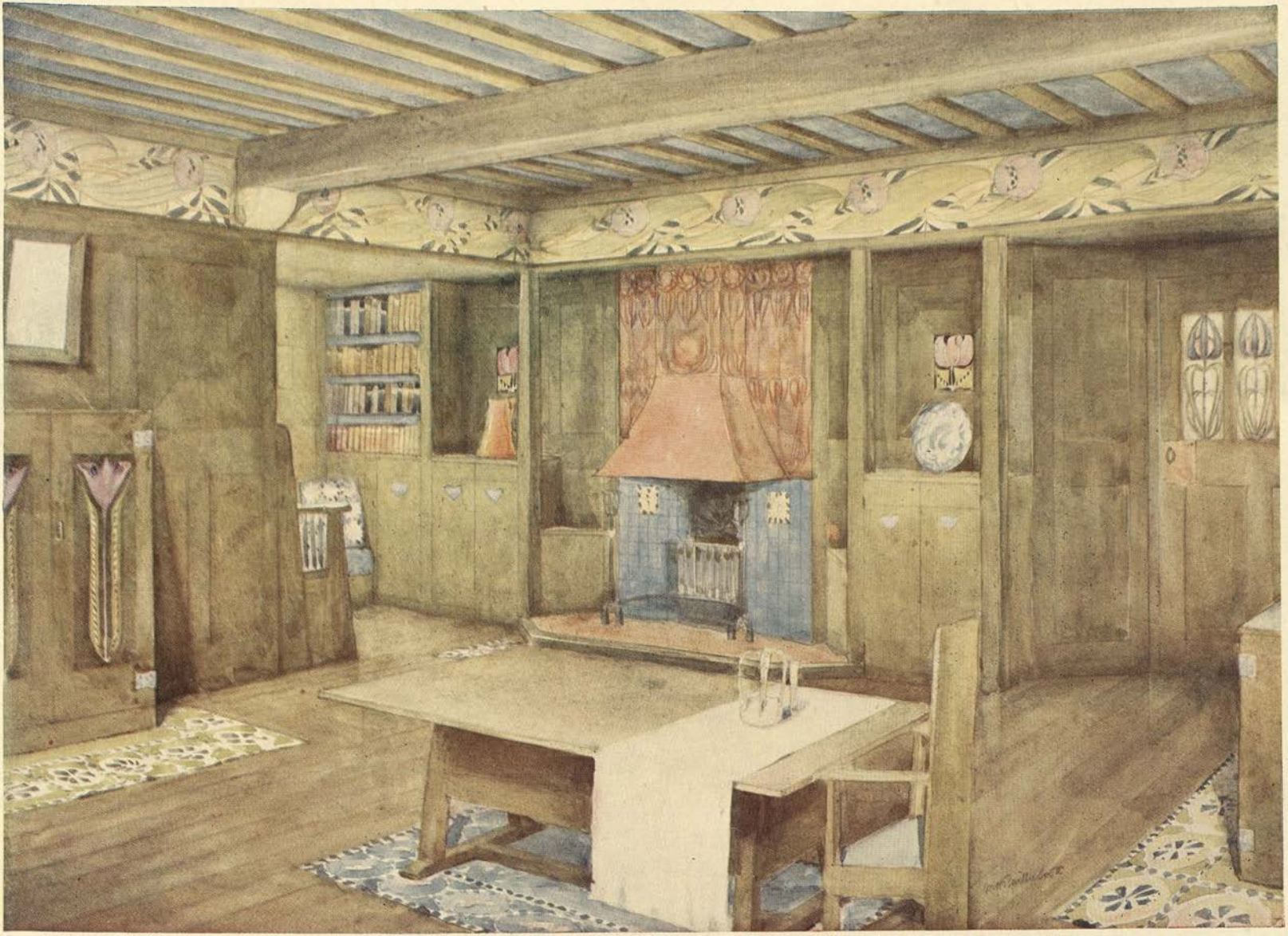
STONE HOUSE, WITH A GREEN SLATE ROOF,
BUILT AT WINDERMERE FOR E. HOLT, ESQ.

SECRETAIRE IN ASH STAINED GREEN, WITH BRIGHT IRON HINGES AND HANDLES. IT IS DECORATED INSIDE IN WHITE, RED, BLACK AND GOLD

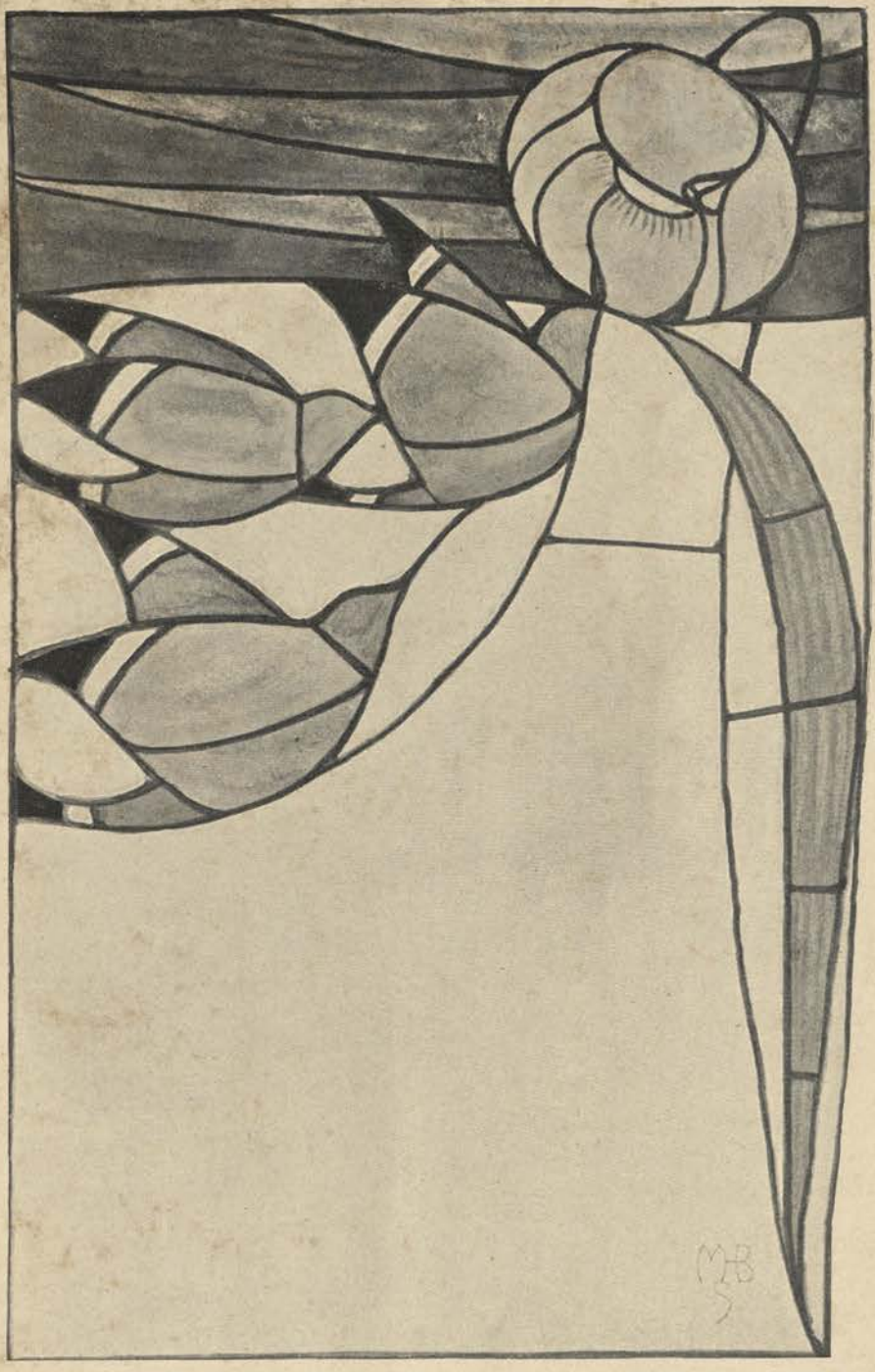
THE DINING-ROOM IN A HOUSE AT CROWBOROUGH

FROM A DESIGN BY

M. H. BAILLIE SCOTT, ARCHITECT



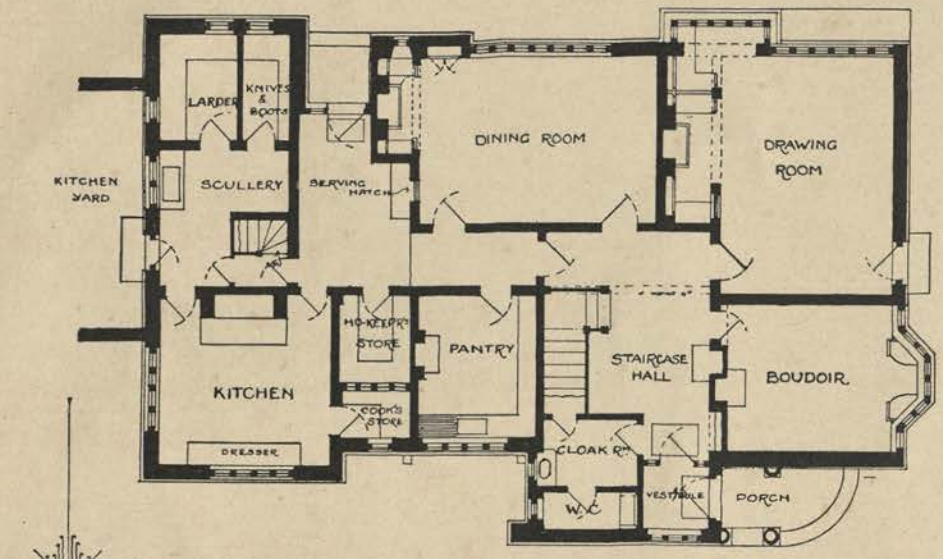
M. H. BAILLIE SCOTT
DESIGNER



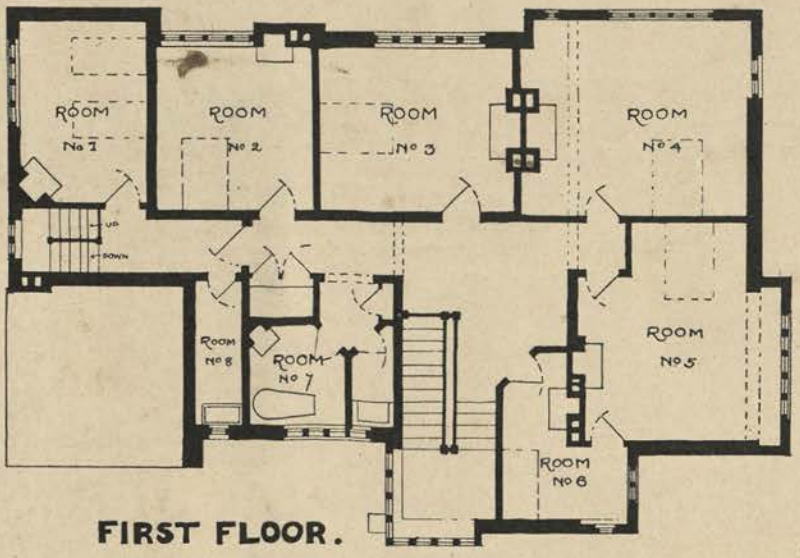
LEADED GLASS PANEL, IN CLEAR AND OPALESCENT GLASS, THE COLOURS OF WHICH ARE WHITE, DARK AND LIGHT BLUES, AND ROSE PINK

HOUSE AT EASTCOTE, PINNER, MIDDLESEX

HOUSE AT EASTCOTE, PINNER, MIDDLESEX.

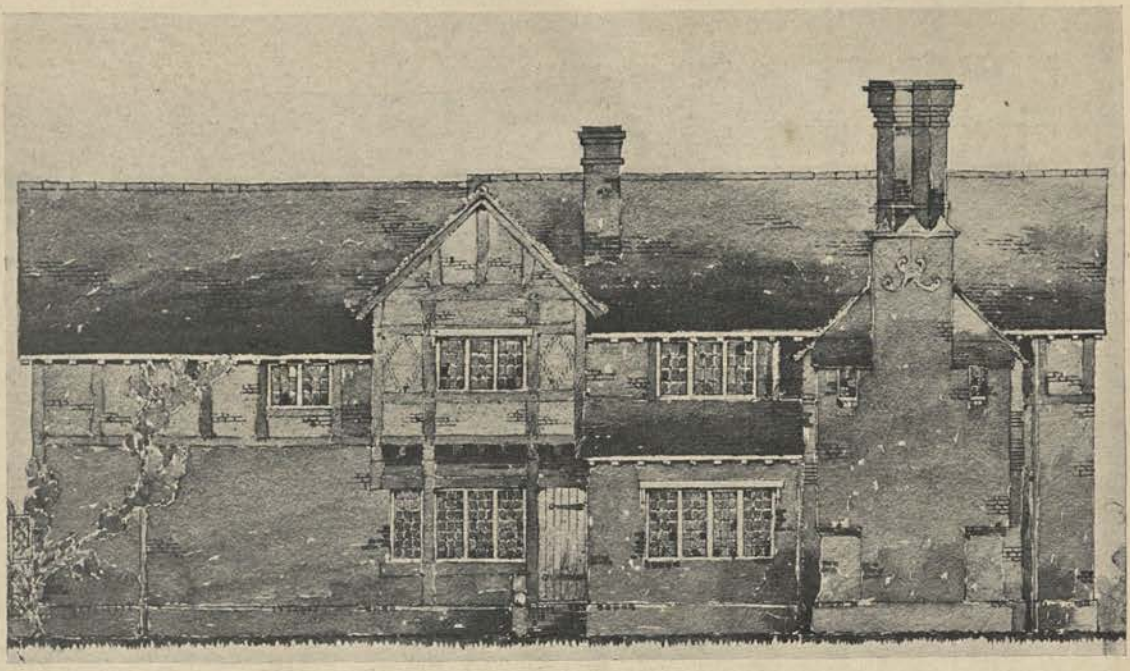


GROUND FLOOR.

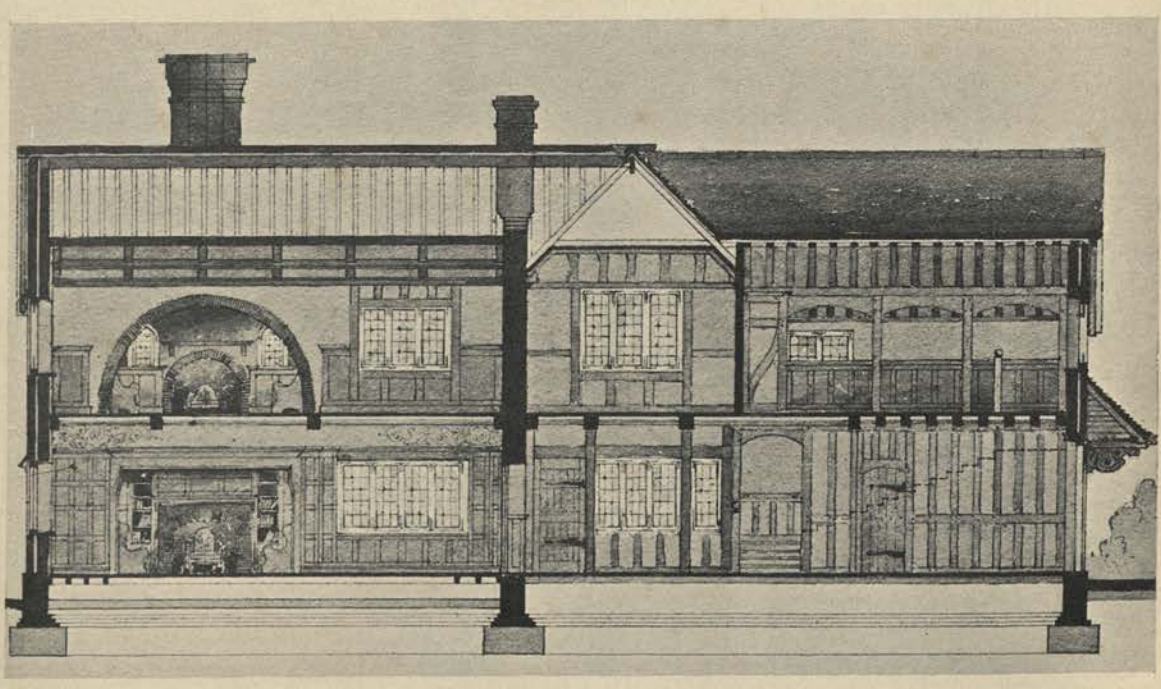


FIRST FLOOR.

W.H. SETH SMITH: ARCHITECT.
46 LINCOLNS INN FIELDS.
LONDON. W.C. MARCH 1901.

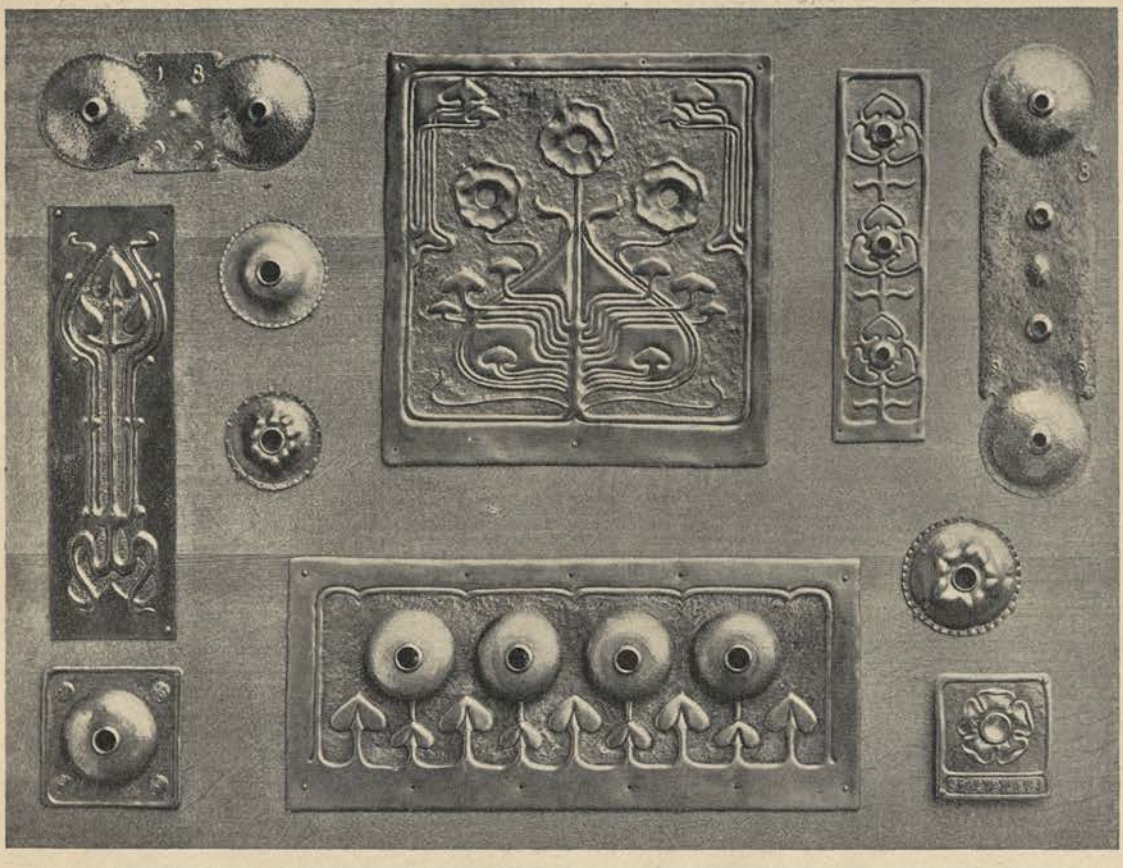


EXTENSION OF WAXWELL FARM, PINNER
WEST ELEVATION

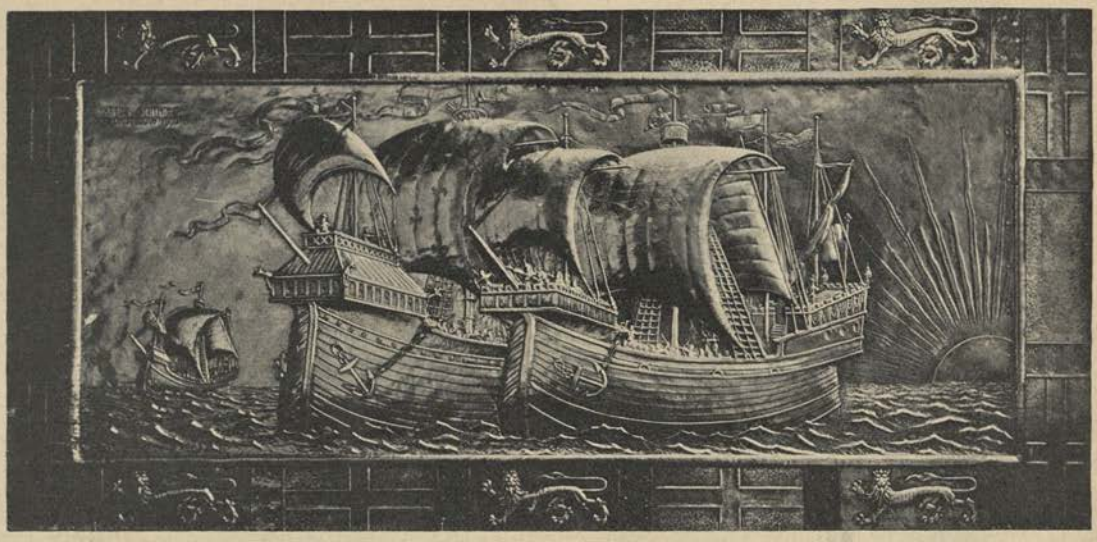


EXTENSION OF WAXWELL FARM, PINNER
LONGITUDINAL SECTION

EDGAR SIMPSON
METAL-WORKER



COVERS FOR ELECTRIC SWITCHES, IN HAMMERED COPPER AND STEEL

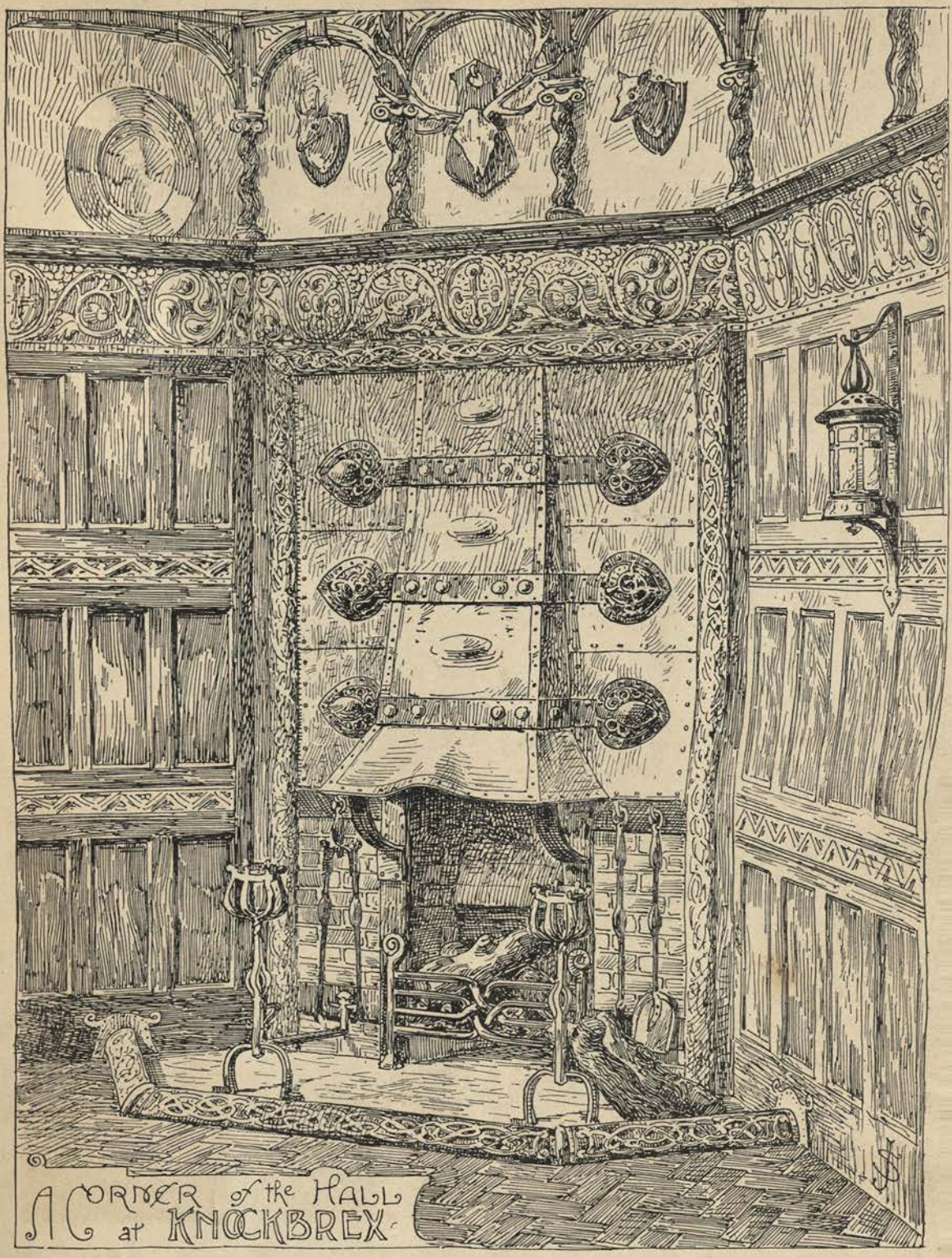


PANEL IN REPOUSSÉ FOR AN OVERMANTEL. THE PANEL ITSELF IS IN COPPER, THE BORDER IN BRASS, TONED INTO HARMONY WITH THE COPPER

LETTER-BOX COVER

FIRE-SCREEN PANEL IN REPOUSSÉ COPPER

DOOR KNOCKER IN BRASS



HALL FIREPLACE, THE STRUCTURAL PART OF WHICH IS IN WROUGHT IRON. THE CANOPY OF BEATEN COPPER, WITH EDGINGS OF THICK BRASS, RIVETED TO THE ANGLES, IS HELD IN POSITION BY BANDS OF ARMOUR-BRIGHT IRON WITH REPOUSSÉ ENDS. THE CURB ROUND THE HEARTH IS OF SOLID WOOD COVERED WITH COPPER, AND THE ORNAMENT UPON IT IS REPEATED ON THE ENCLOSING BORDER OF THE FIREPLACE

POTTERY PANEL, "RAISING THE STORM." THE COLOURS ARE OUTLINED WITH GOLD; THE SEA IS A COMBINATION OF DEEP BLUES AND GREENS, THE CRESTS OF THE WAVES ARE WHITE, TOUCHED WITH GOLD; THE SKY IS IN SHADES OF ORANGE AND YELLOW. AS FOR THE FIGURE, THE HAIR IS DARK BROWN AND GOLD, THE WINGS ARE MAUVE AND DEEP VIOLET, AND THE PATTERNS ON THE PALE GREEN DRESS ARE PURPLE-GREY

A LARGE CHINA CABINET, MADE OF SPANISH MAHOGANY
INLAID WITH EBONY AND SATIN-WOOD

CHARLES SPOONER
DESIGNER

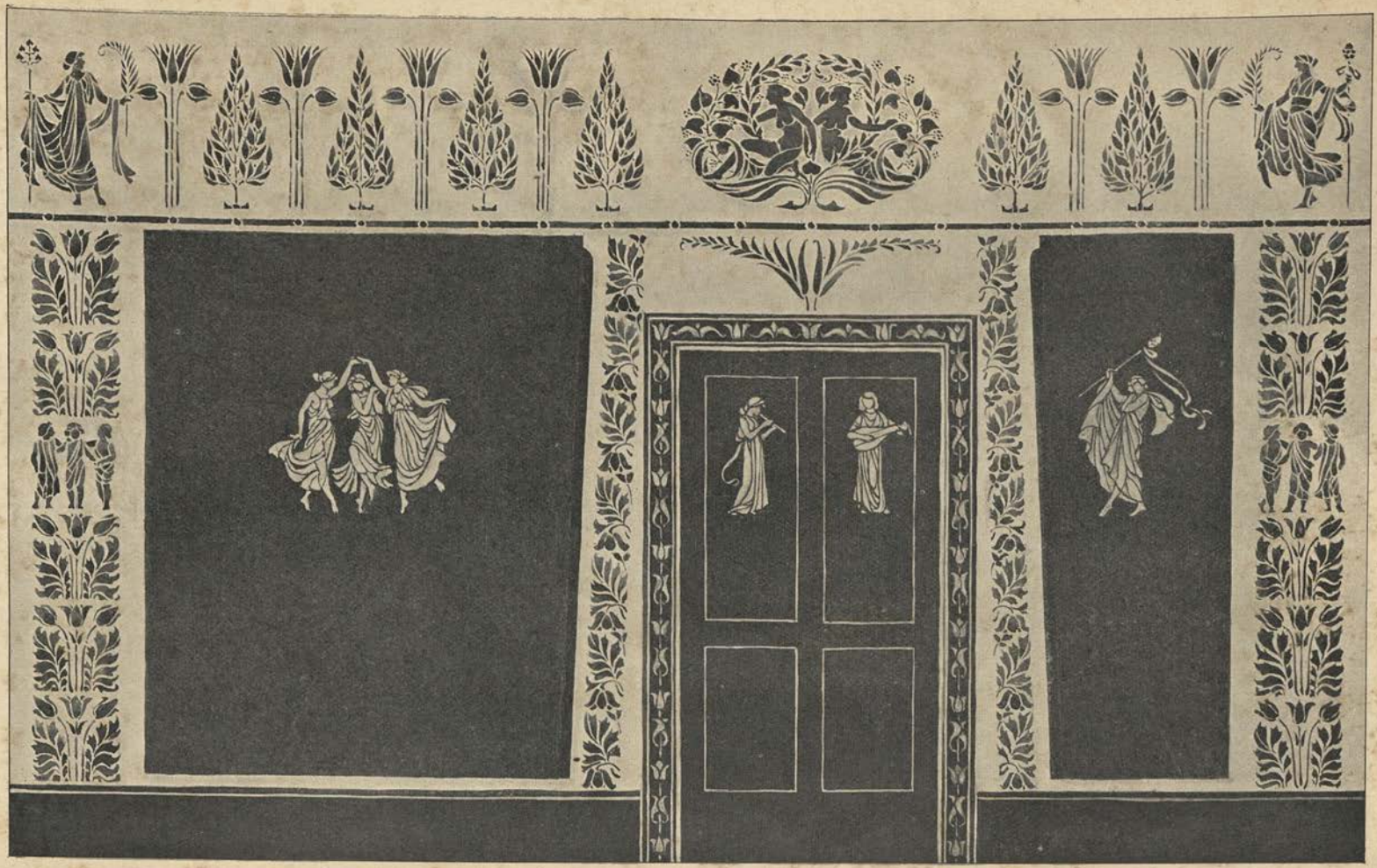
AN OAK DRESSER, WITH HINGES
AND HANDLES OF BRIGHT IRON

PHILIP TREE
DESIGNER AND ARCHITECT

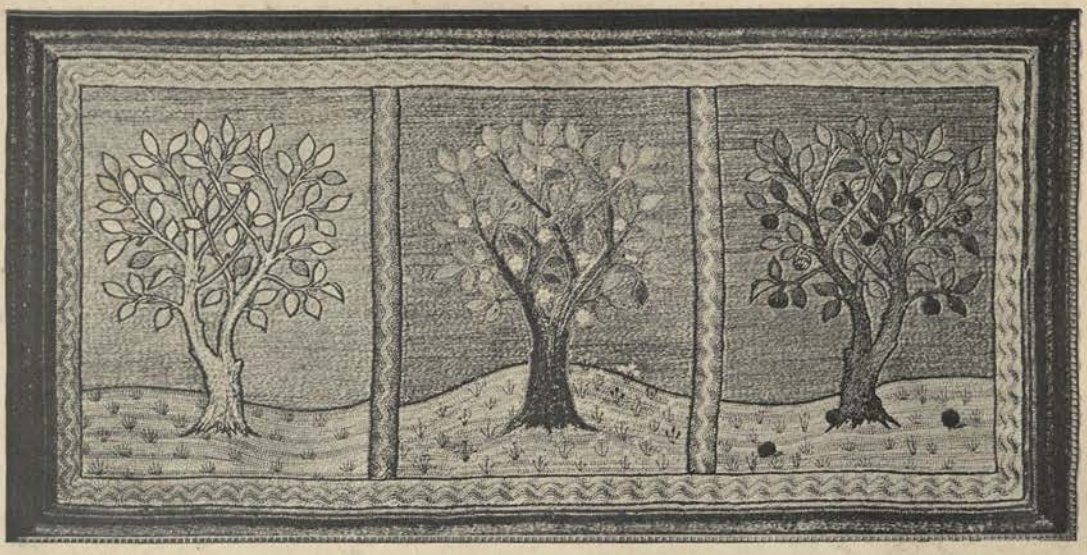
DINING-ROOM FIREPLACE AND CHIMNEYPIECE
AT THE GROVE, RYE

DESIGN FOR A STENCIL DECORATION

INGRAM TAYLOR



STENCIL DECORATION IN CREAM-WHITE AND WARM BROWNS

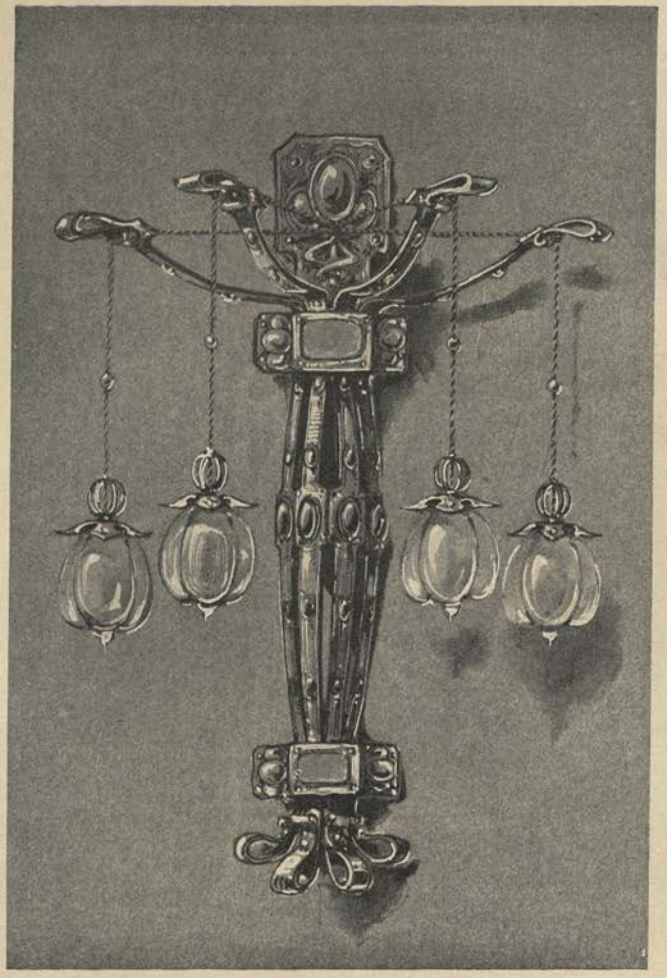


PANEL OF EMBROIDERY, DESIGNED BY SIR PHILIP BURNE-JONES

PANEL OF EMBROIDERY DESIGNED BY SIR WILLIAM RICHMOND, R.A.

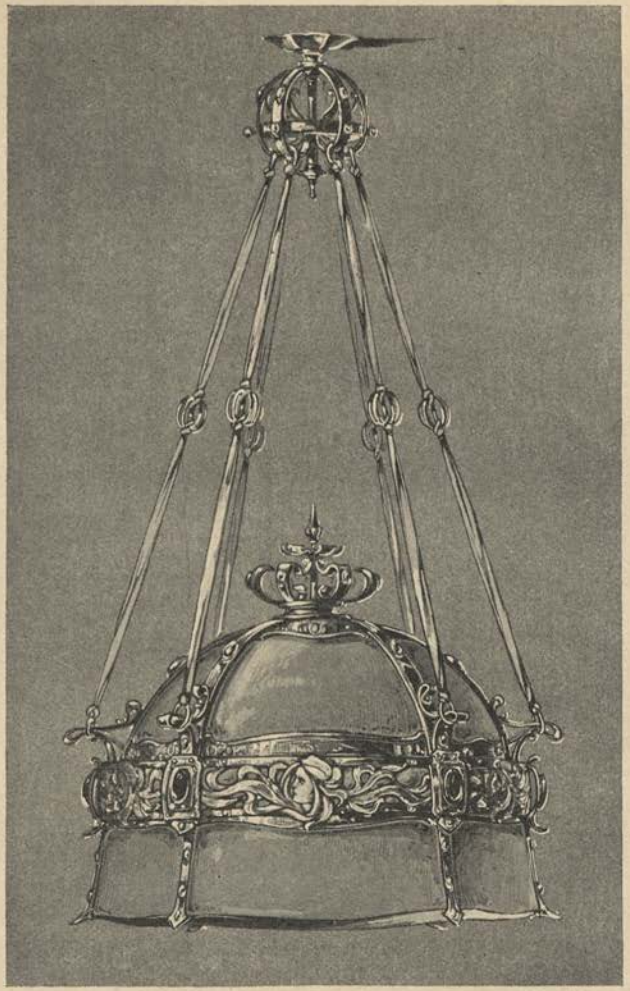
PANEL OF EMBROIDERY, DESIGNED BY UNA TAYLOR

"TITANIA." THE CENTRAL PANEL OF A SERIES OF EMBROIDERY DESIGNS BY HEYWOOD SUMNER, REPRESENTING IN SEPARATE COMPARTMENTS THE FAIRIES OF THE "MIDSUMMER NIGHT'S DREAM." THE BACKGROUND OF DARK BLUE IS WORKED IN TRANSVERSE CREWEL STITCH. "TITANIA," STANDING UPON A PALE SILVER-BLUE MOON (THE TRADITIONAL SYMBOL OF THE IMPOSSIBLE), HAS FAINT BLUE DRAPERIES AND A ROSE-COLOURED MANTLE. HER BUTTERFLY WINGS VARY IN COLOUR FROM LEMON-YELLOW TO SCARLET

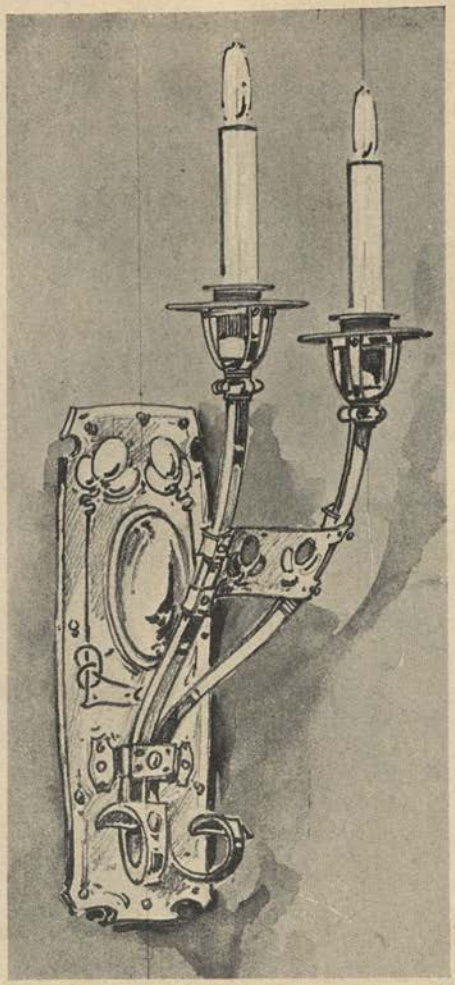


A FOUR-LIGHT WALL BRACKET IN HAMMERED IRON, FINISHED IN BRONZED STEEL COLOUR, AND ENRICHED WITH TWO SMALL PANELS OF GREEN ENAMEL

A FOUR-LIGHT PENDANT IN BRONZED STEEL, WITH A PIERCED AND REPOUSSÉ BAND. THE SHADE IS OF PALE GREEN SILK, AND THE CENTRE ROD IS COVERED WITH THE SAME MATERIAL



DINING-TABLE FITTING, WITH SIX LIGHTS. THE SHADE IS IN GREEN SILK, THE METAL-WORK IN BRONZED STEEL



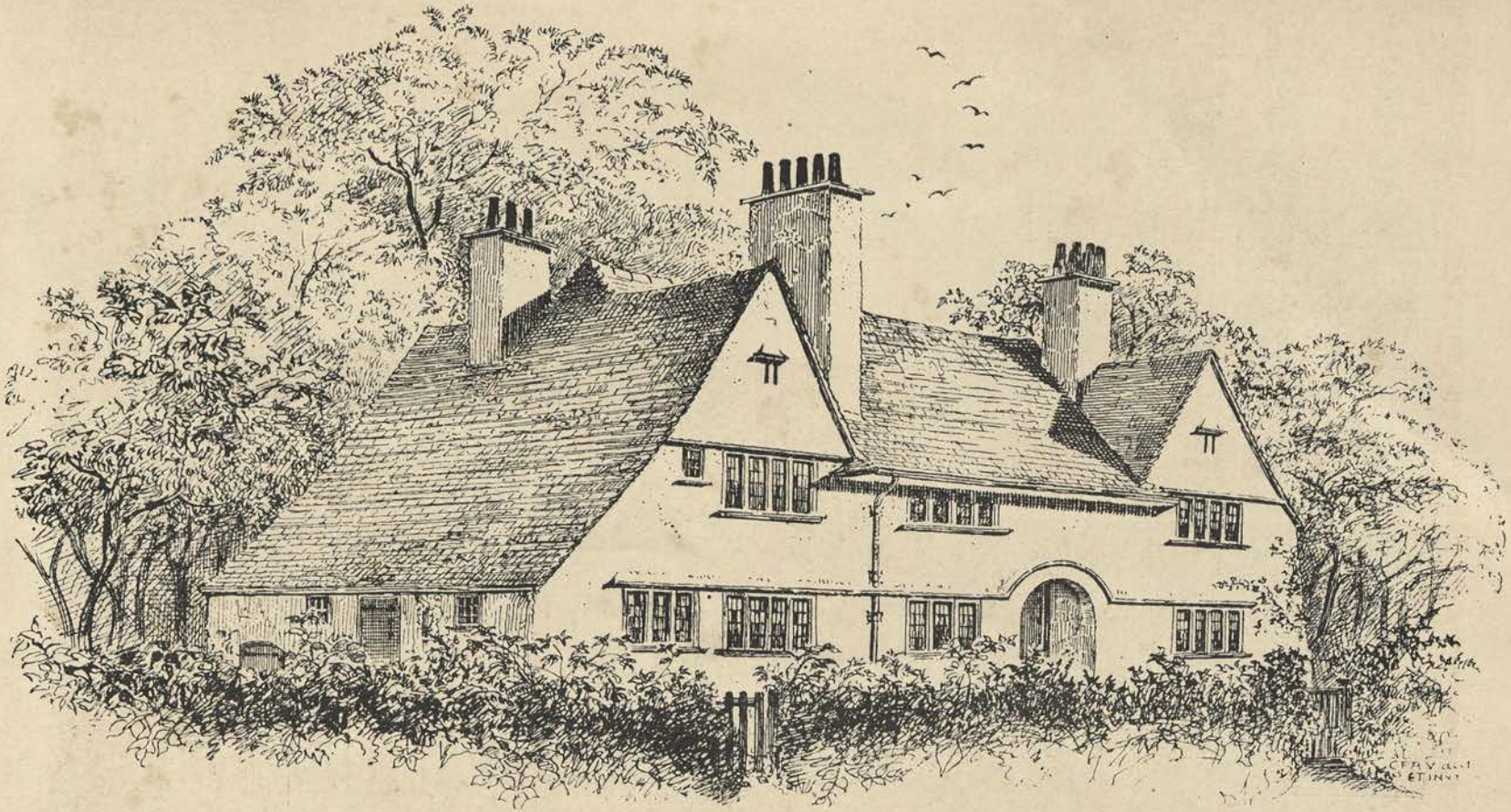
OXIDISED CANDLE-BRACKET IN SILVER, WITH A REPOUSSÉ BACK

A WALL SCONCE, WITH CENTRE PANEL IN BLUE AND GREEN ENAMEL

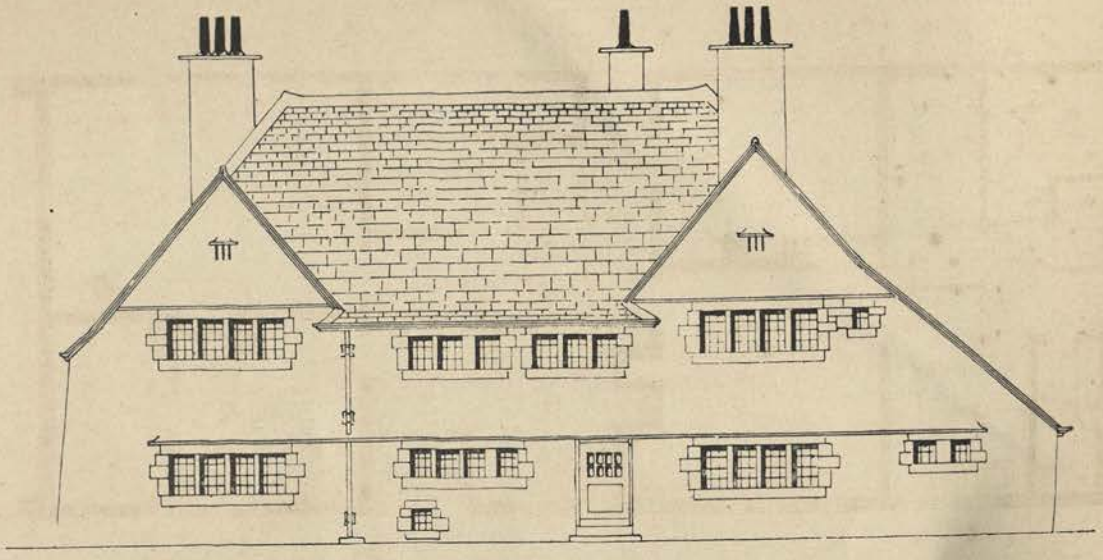
AN OXIDISED DOOR-PLATE AND WROUGHT CRANK HANDLE, EXECUTED IN REPOUSSÉ AND ENRICHED WITH BLUE AND GREEN ENAMELS

A CUPBOARD HINGE IN COPPER REPOUSSÉ AND GREEN ENAMELS

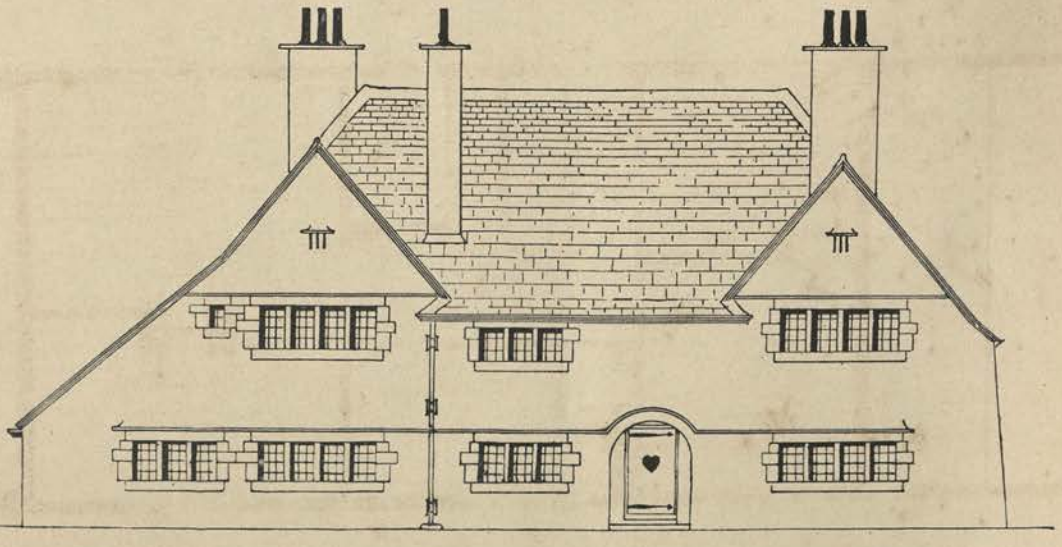
C. F. A. VOYSEY
ARCHITECT



"THE ORCHARD," CHORLEY WOOD, HERTFORDSHIRE. MATERIALS: BRICK, ROUGH-CAST, GREEN SLATES FOR THE ROOF, IRON FOR THE CASEMENTS, AND MONK PARK STONE FOR THE WINDOW-DRESSINGS

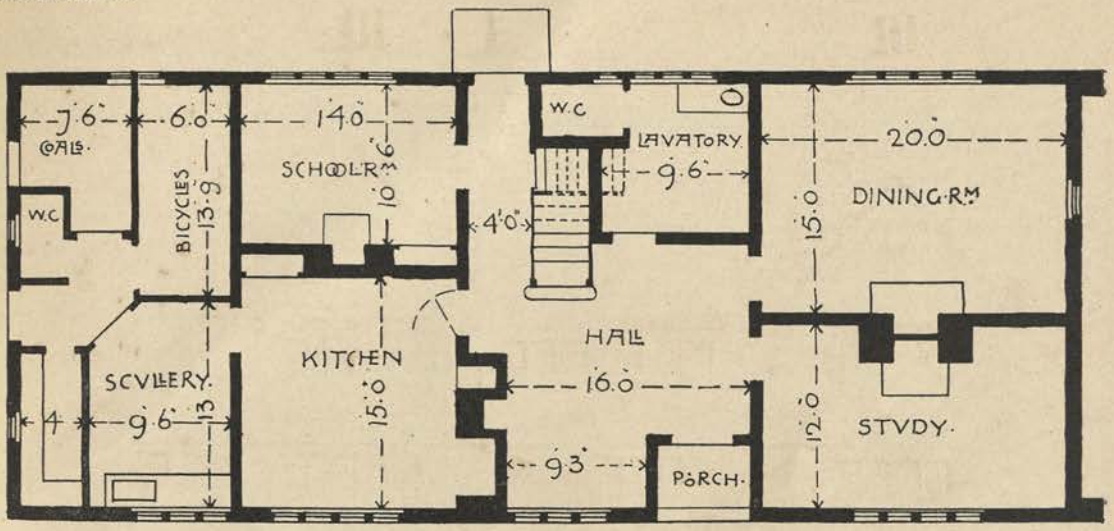


"THE ORCHARD." SOUTH ELEVATION, TOWARDS THE GARDEN

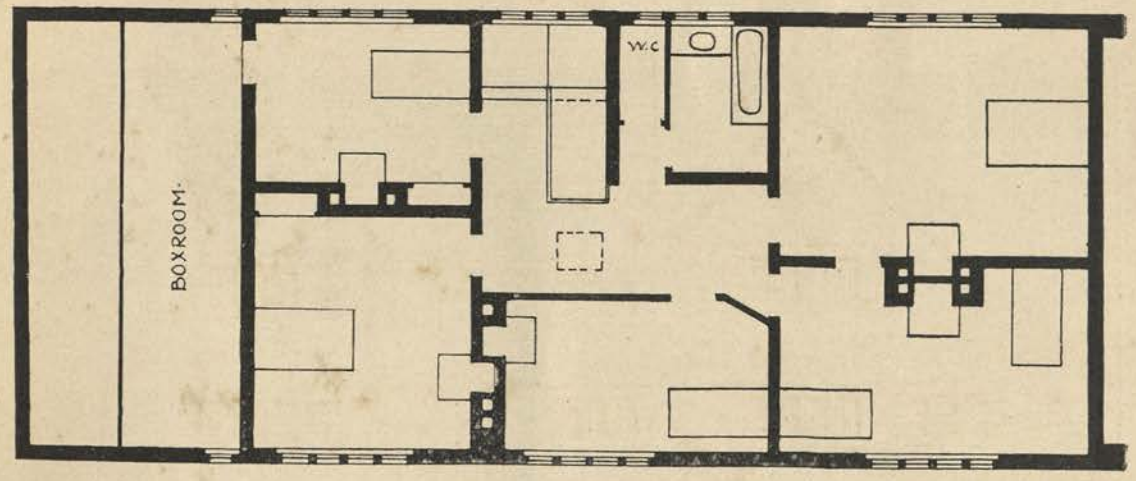


"THE ORCHARD." NORTH ELEVATION, TOWARDS CHORLEY WOOD

C. F. A. VOYSEY
ARCHITECT



"THE ORCHARD," CHORLEY WOOD. GROUND PLAN



"THE ORCHARD," CHORLEY WOOD. BEDROOM PLAN

SOUTH ELEVATION OF "THE ORCHARD"

VIEW FROM THE STUDY WINDOW AT "THE ORCHARD"
SHOWING THE ENTRANCE GATE AND CHORLEY WOOD

HALL, "THE ORCHARD," CHORLEY WOOD, PAVED WITH DELABOLE GREEN-GREY SLATES. THE FRIEZE, THE WOODWORK, AND THE CEILING ARE WHITE. BELOW THE PICTURE RAIL THE WALLS ARE COVERED WITH ELTONBURY SILK-FIBRE PAPER OF A PURPLE TONE; THE CARPET IS A DONEGAL TUFT IN DEAD PEACOCK BLUE; THE TWILL CURTAINS ARE TURKEY RED, AND THE DUTCH TILES TO THE FIREPLACE A DELICATE GREEN

STAIRCASE, "THE ORCHARD," CHORLEY WOOD, WITH UNPOLISHED PLAIN OAK HANDRAIL. THE CARPET IS GREEN-GREY, WHILE THE REST OF THE COLOURING IS THE SAME AS THAT DESCRIBED ON PAGE 185

C. F. A. VOYSEY'S HOUSE, "THE ORCHARD," CHORLEY WOOD

FROM A SKETCH IN WATER-COLOURS BY

WILFRID BALL

TO SHOW THE COLOUR-SCHEME EMPLOYED BY THE ARCHITECT IN THE HALL AND DINING-ROOM

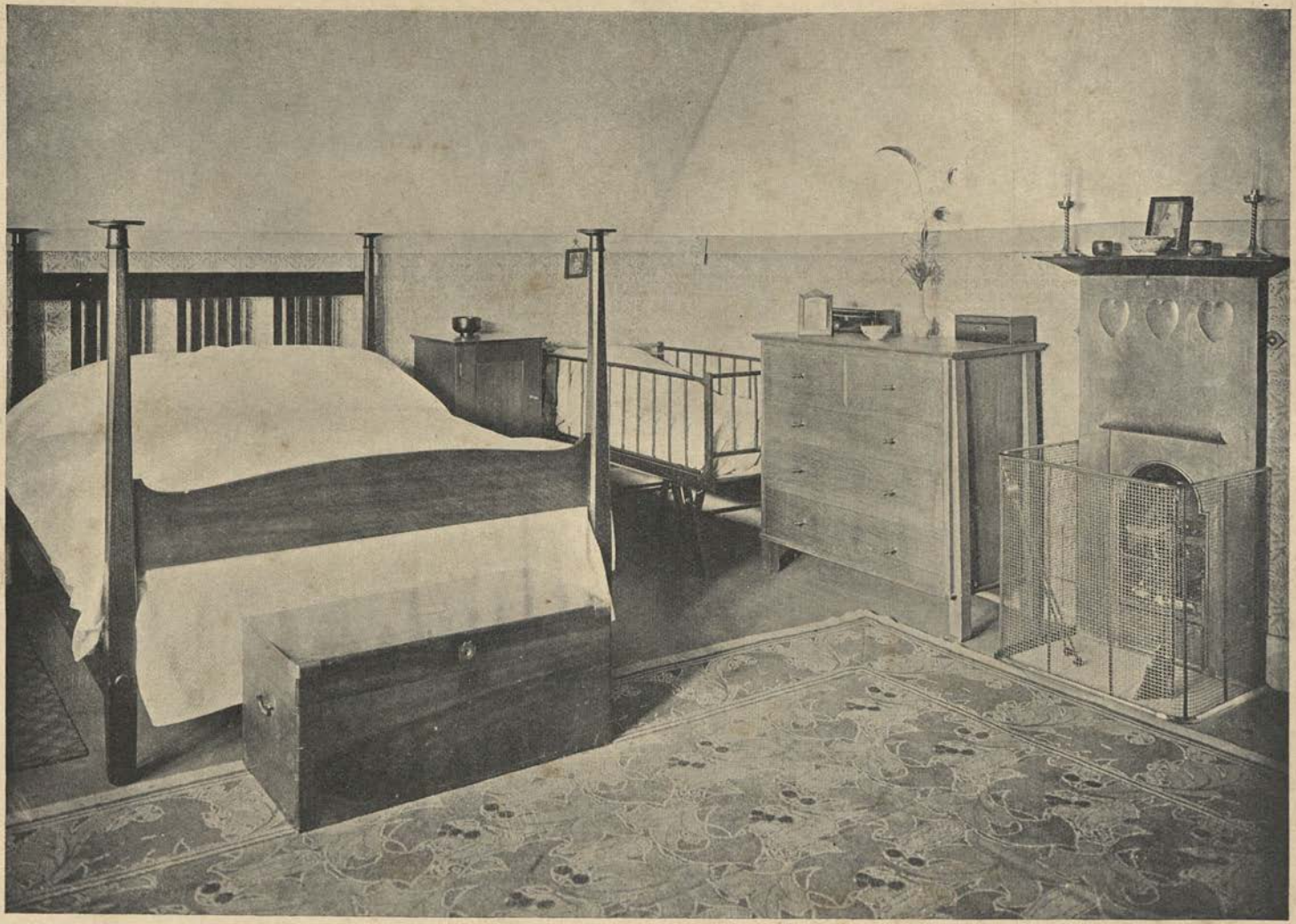
The Orchard
Chorley Wood

DINING-ROOM, "THE ORCHARD," CHORLEY WOOD. IT IS PAPERED TO THE PICTURE RAIL WITH PLAIN GREEN ELTONBURY; THE WOODWORK IS WHITE, LIKE THE CEILING AND FRIEZE; THE CARPET IS BLUE AND GREEN, WITH RED AND YELLOW FLOWERS, AND THE FIREPLACE TILES AND THE SERGE TABLE-CLOTH ARE GREEN-GREY OF VARYING TONES. THE FURNITURE, DESIGNED BY THE ARCHITECT, IS OF PLAIN OAK, SIMPLY OILED

DINING-ROOM, "THE ORCHARD," CHORLEY WOOD. FOR DESCRIPTION SEE PAGE 189

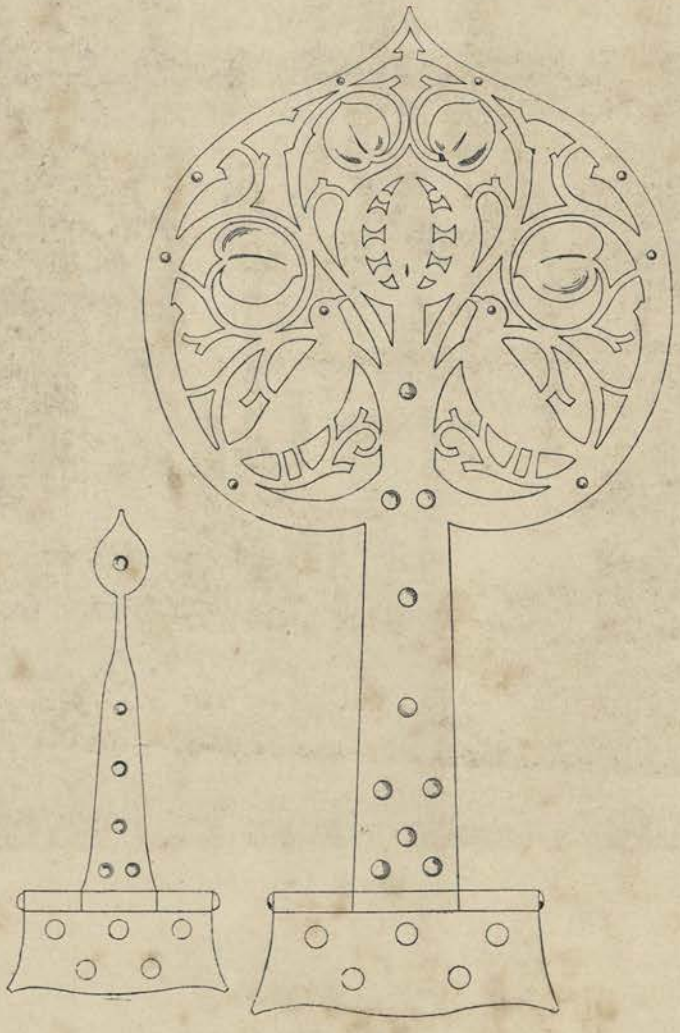
DINING-ROOM, "THE ORCHARD," CHORLEY WOOD. FOR PARTICULARS SEE PAGE 189

STUDY, "THE ORCHARD," CHORLEY WOOD. DECORATED IN GREY-GREENS AND WHITE, WITH A TOUCH OF TURKEY RED IN THE TWILL WINDOW CURTAINS



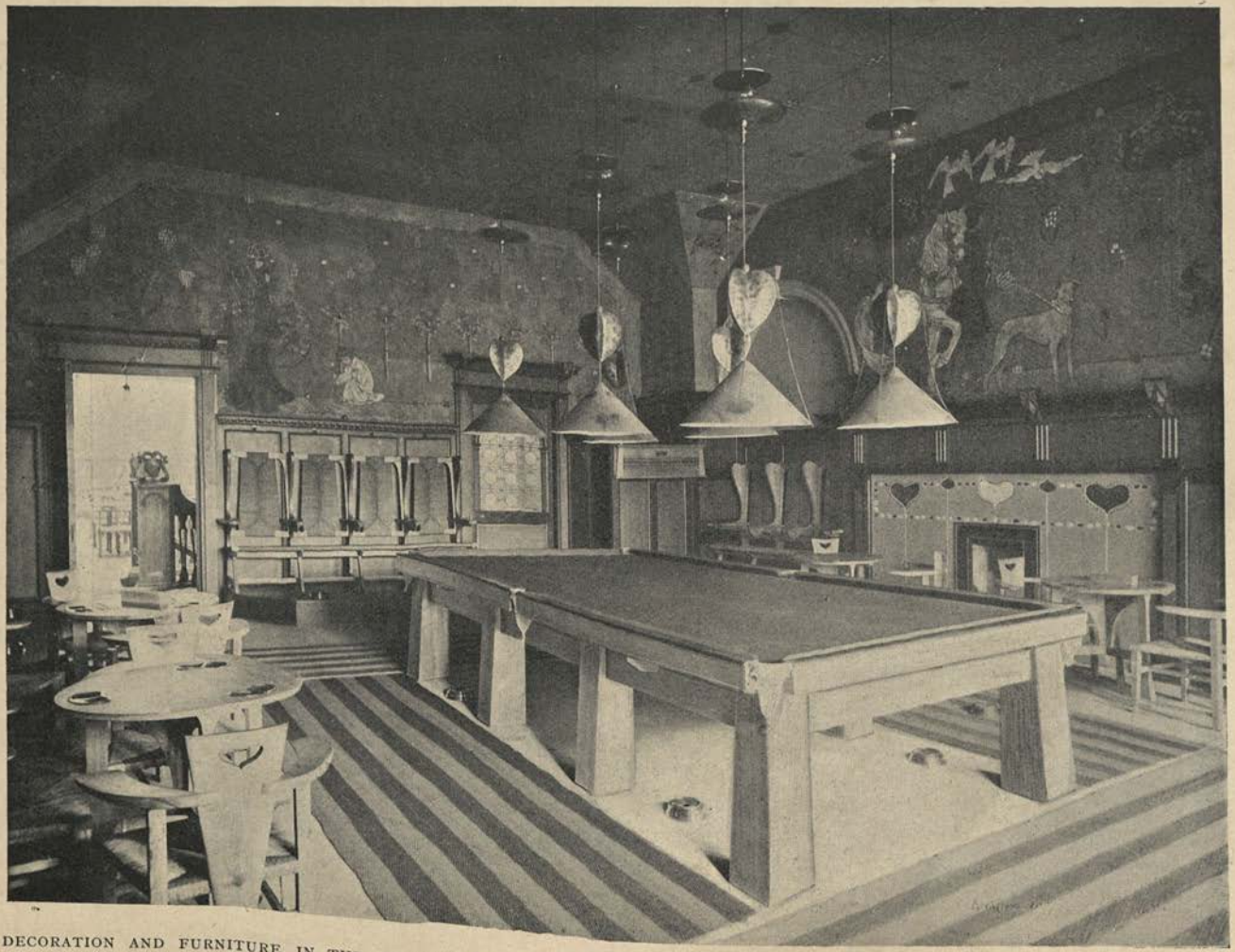
BEDROOM, "THE ORCHARD," CHORLEY WOOD

DESIGN FOR A MUSIC REST FOR A GRAND PIANO *(By permission of Messrs. Collard & Collard)*



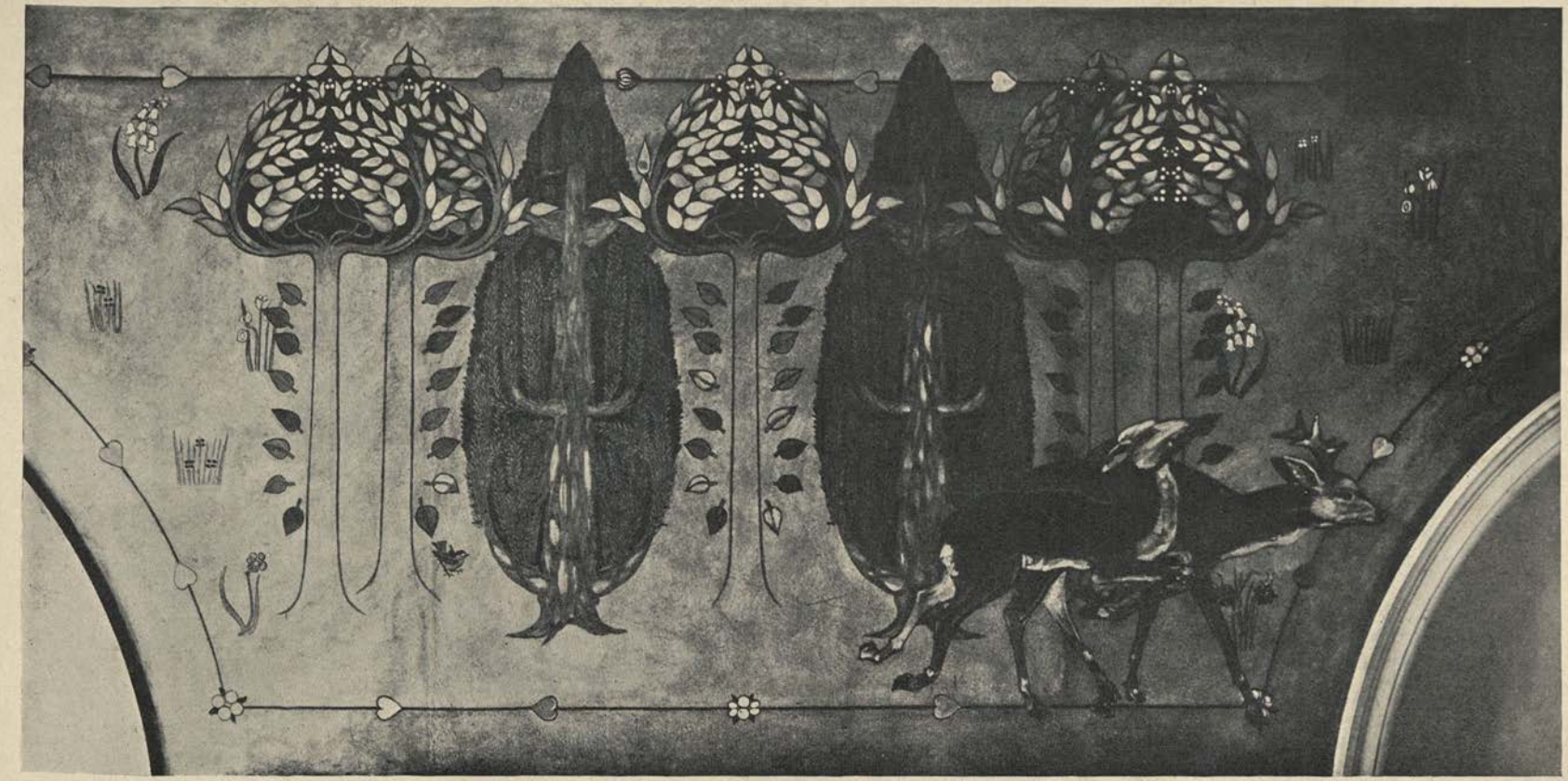
CABINET HINGES IN WROUGHT BRASS

ADDITION TO A DRAWING-ROOM, CARRIED OUT IN FUMED OAK, FOR JAMES MARSHALL, ESQ.

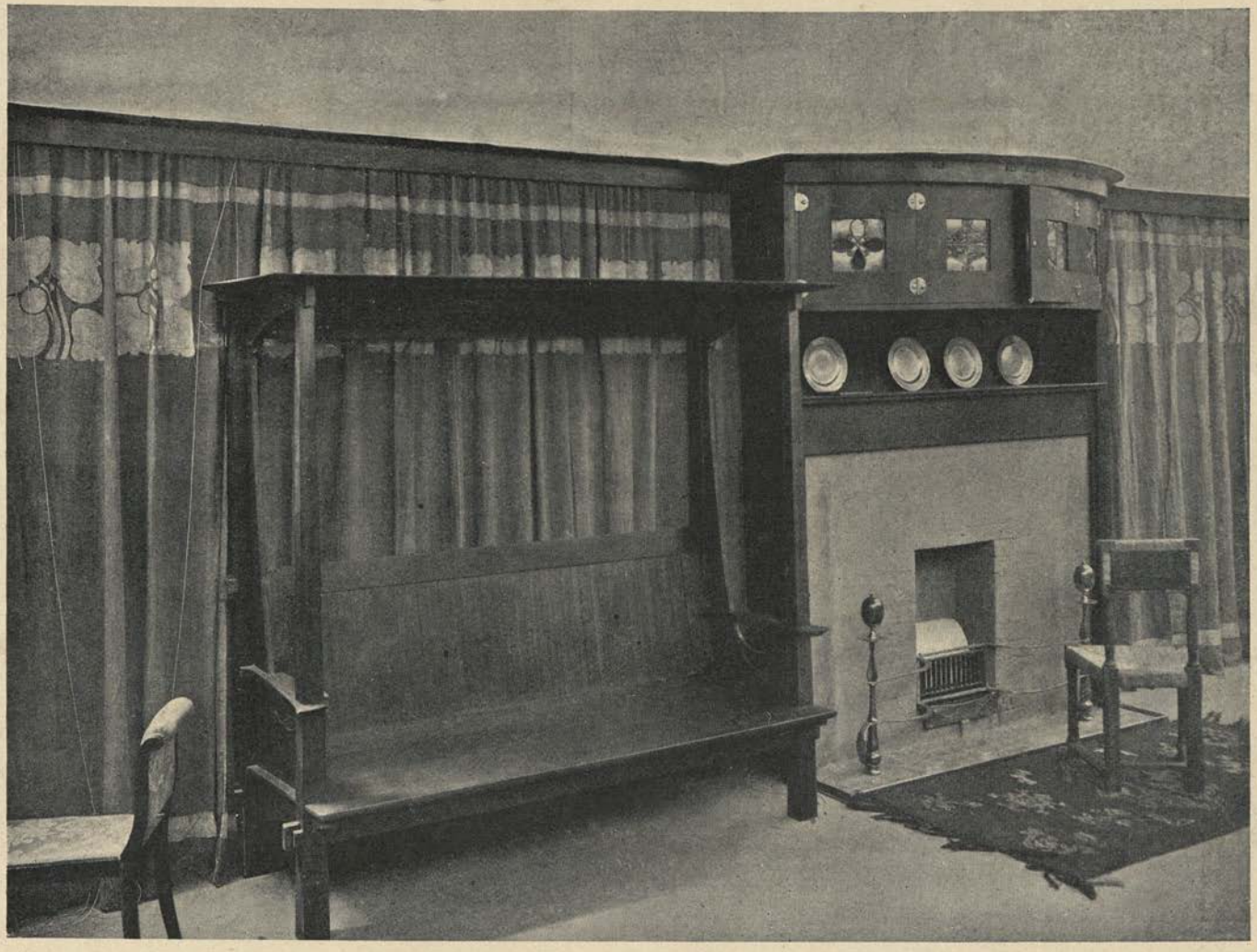


DECORATION AND FURNITURE IN THE BILLIARD-ROOM OF MISS CRANSTON'S LUNCH AND TEA-ROOMS, GLASGOW. THE PAINTED FRIEZE WAS DONE PRINCIPALLY WITH TRANSPARENT STAINS ON A ROUGH SANDED GROUND, THEN GLAZED WITH A SOLUBLE VARNISH THAT IS EASILY WASHED OFF AND RENEWED. THE PANELLING IS APPLE GREEN, AND THE ASH FURNITURE IS UNPOLISHED

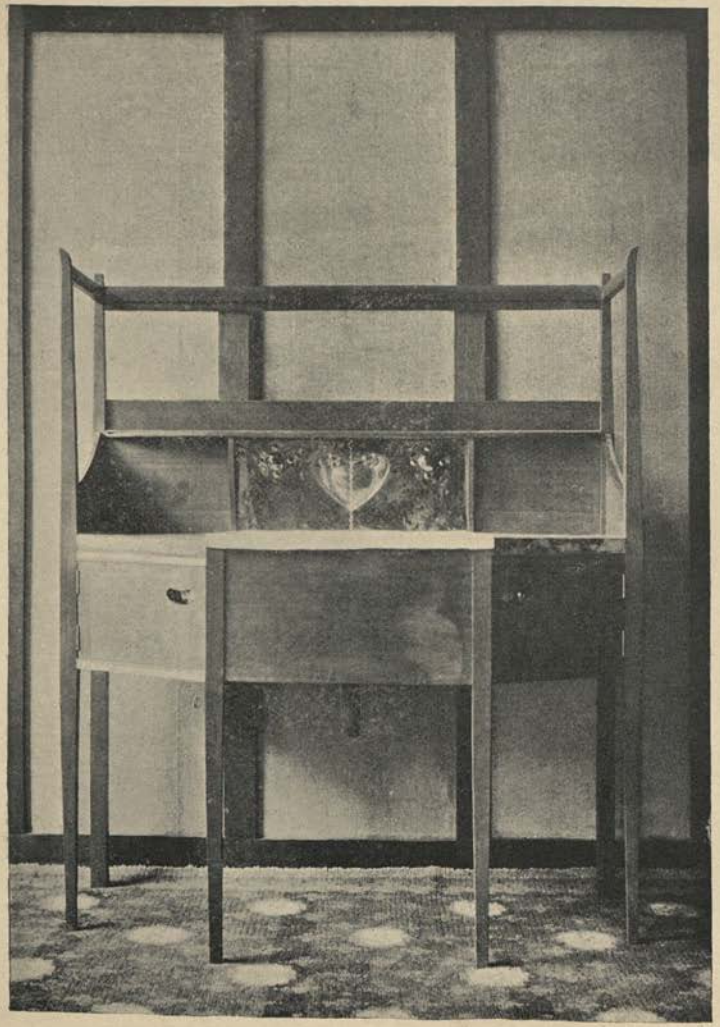
PART OF THE DECORATION IN MISS CRANSTON'S BILLIARD-ROOM. FOR PARTICULARS SEE PAGE 196



PART OF THE DECORATION IN MISS CRANSTON'S BILLIARD-ROOM. FOR PARTICULARS SEE PAGE 196



CHIMNEYPIECE AND OAK SETTLE



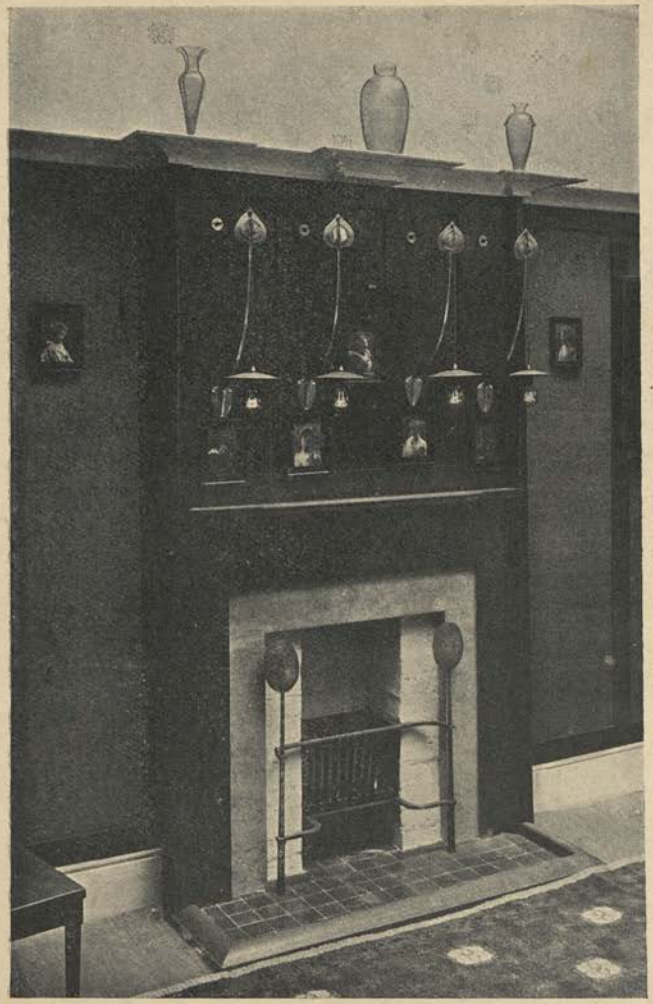
WASHSTAND IN OAK WITH A FIXED BASIN AND A COPPER PANEL

TOILET TABLE IN OAK

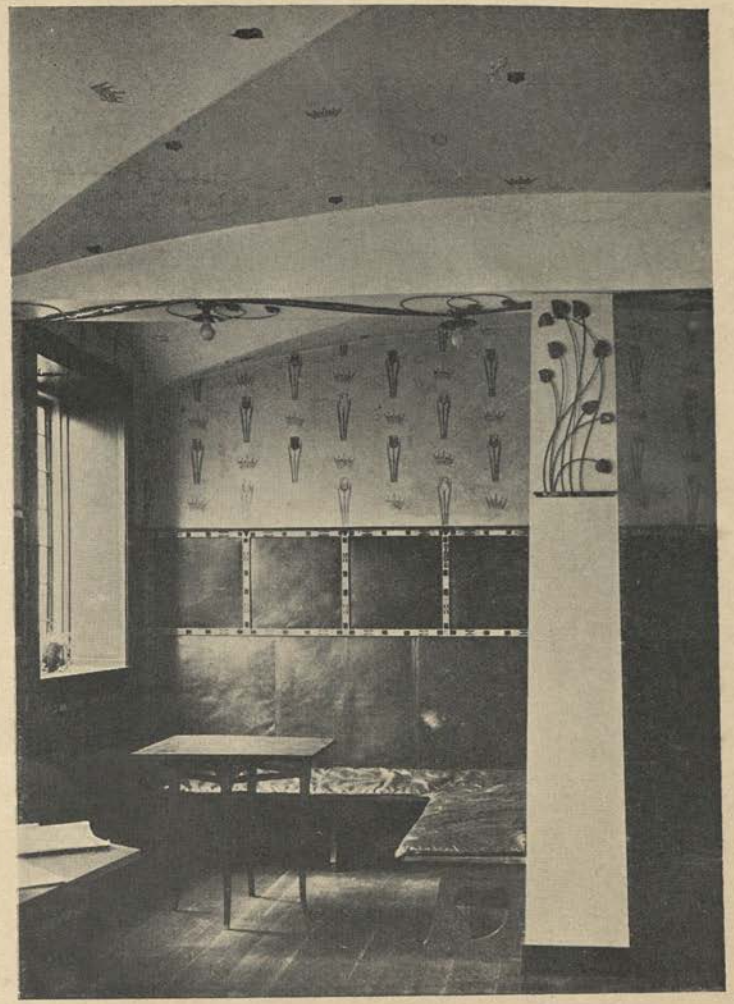
"EROS"

DESIGN FOR A SECTIONAL MOSAIC IN MARBLE, GLASS,
AND SILVER BY

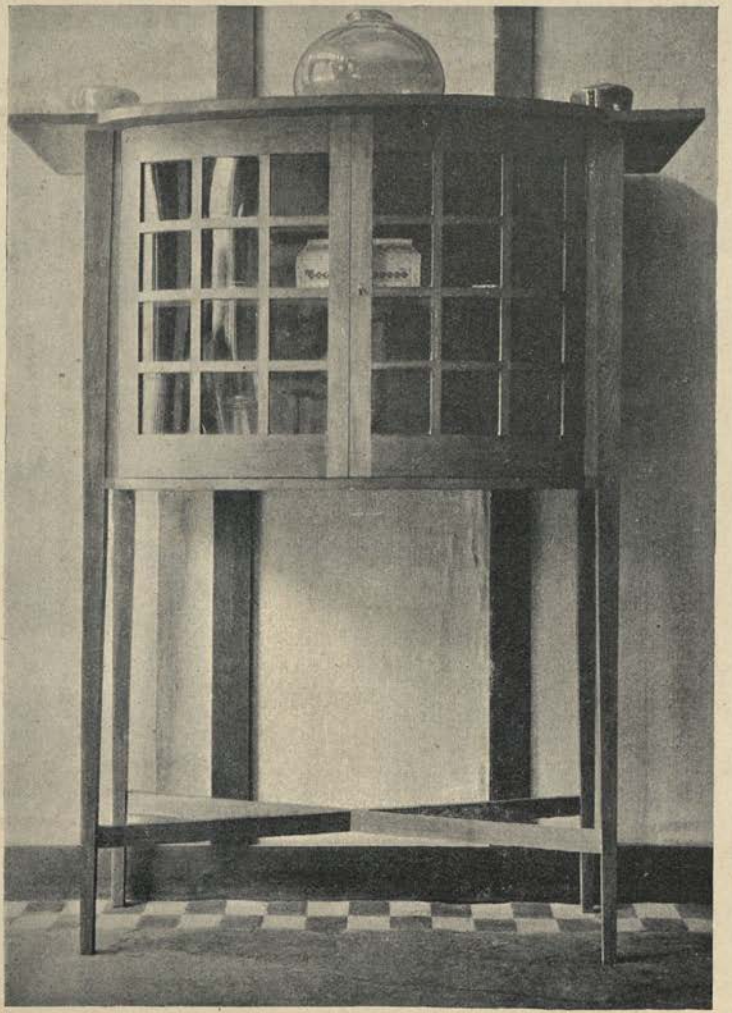
GEORGE WALTON, ARCHITECT



CHIMNEYPIECE IN OAK, WITH ELECTRIC PENDANTS IN POLISHED IRON AND GLASS



INTERIOR OF A CAFÉ AT SCARBOROUGH



CABINET IN WALNUT, GLAZED
WITH CLEAR BENT GLASS
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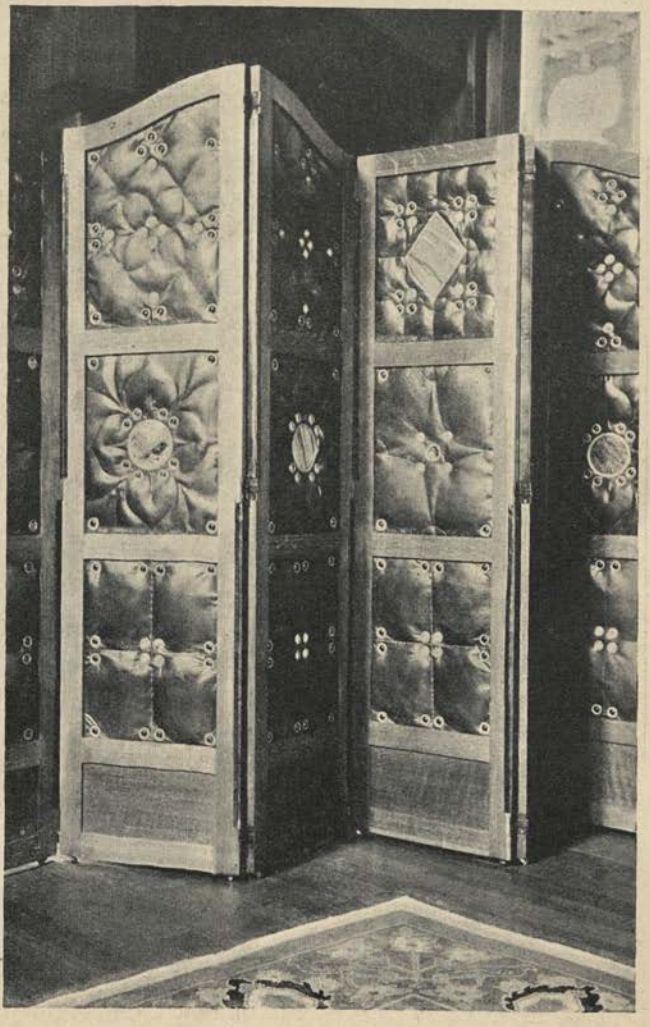
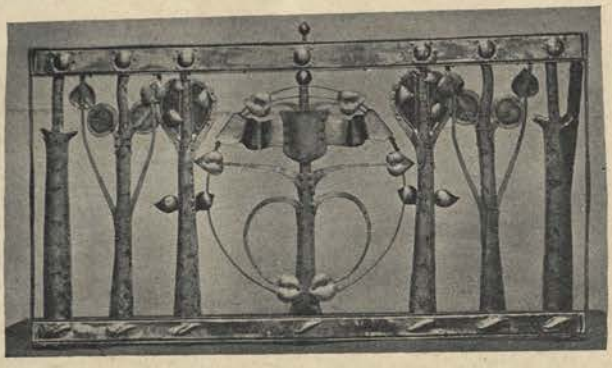
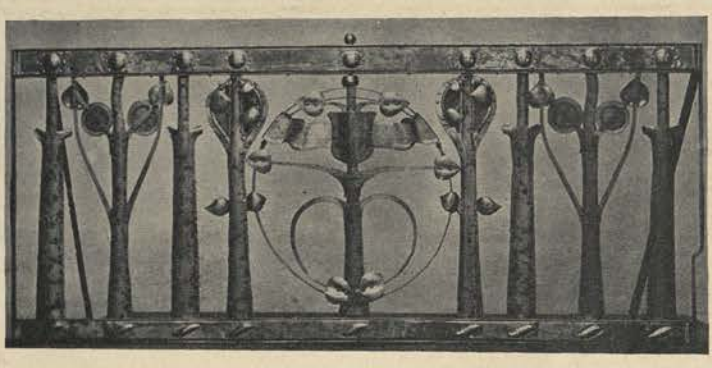
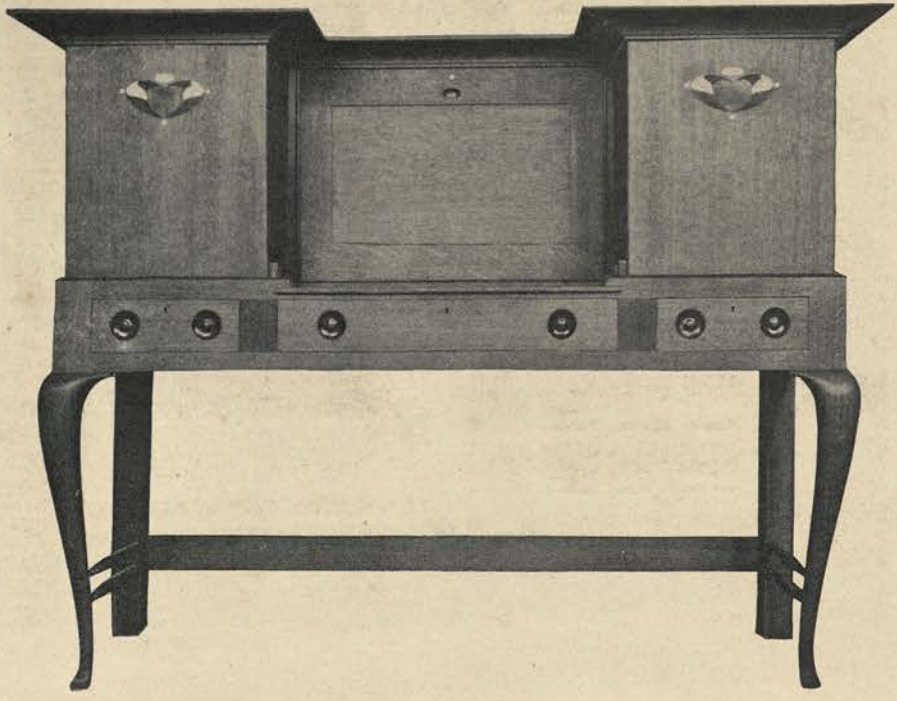


SCREEN IN OAK, WITH LEATHER PANELS
SET WITH GLASS AND METAL WORK





PARTS OF BALUSTRADE IN WROUGHT
IRON AND COPPER, SET WITH GLASS



WRITING-TABLE IN FUMED OAK, INLAID
WITH MOTHER-OF-PEARL AND IVORY

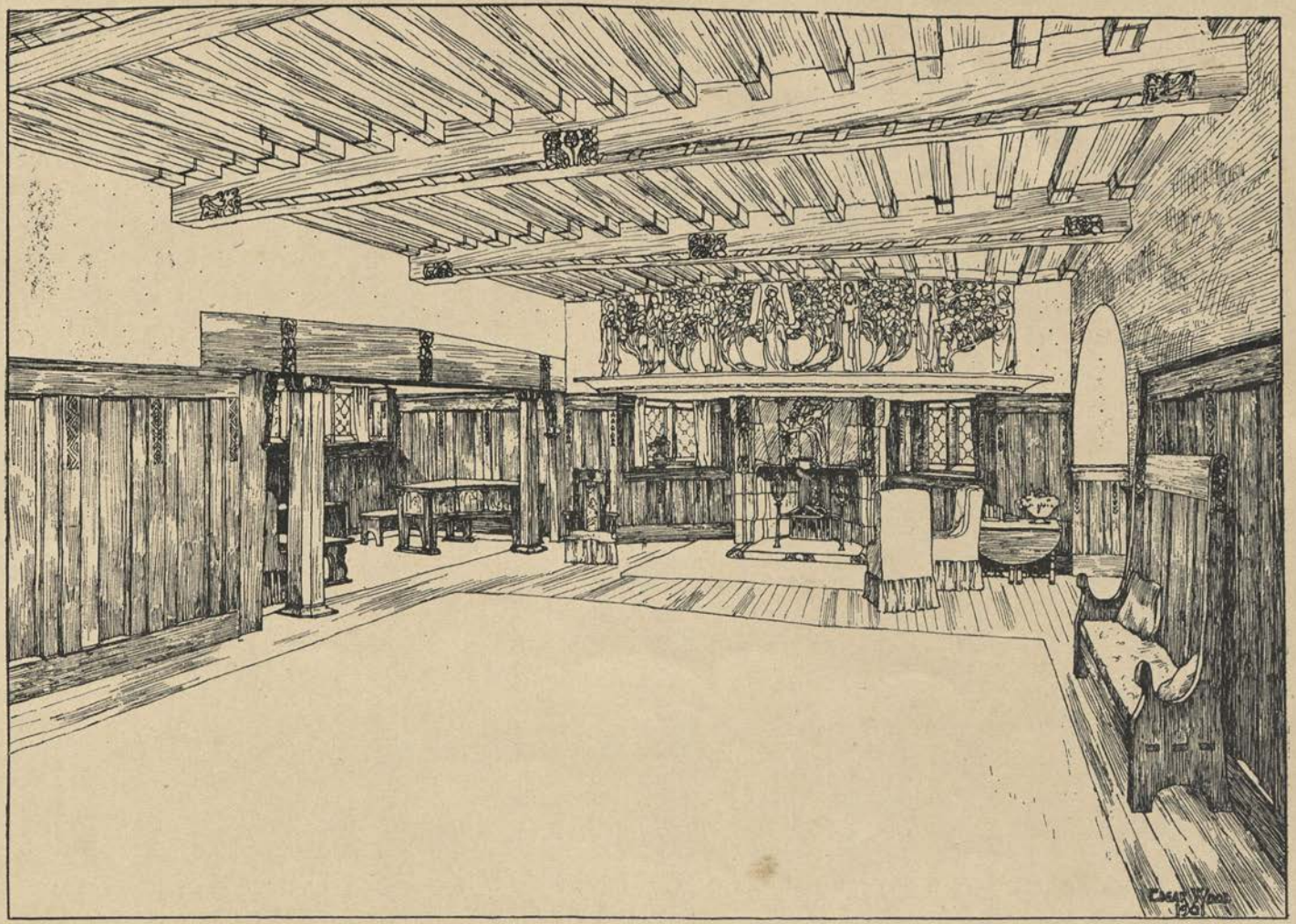
ELECTRIC-LIGHT BRACKET IN HALF-POLISHED IRON AND GLASS

DRAWING-ROOM CHIMNEYPIECE

INTERIOR OF THE DRAWING-ROOM IN A HOUSE AT HUDDERSFIELD

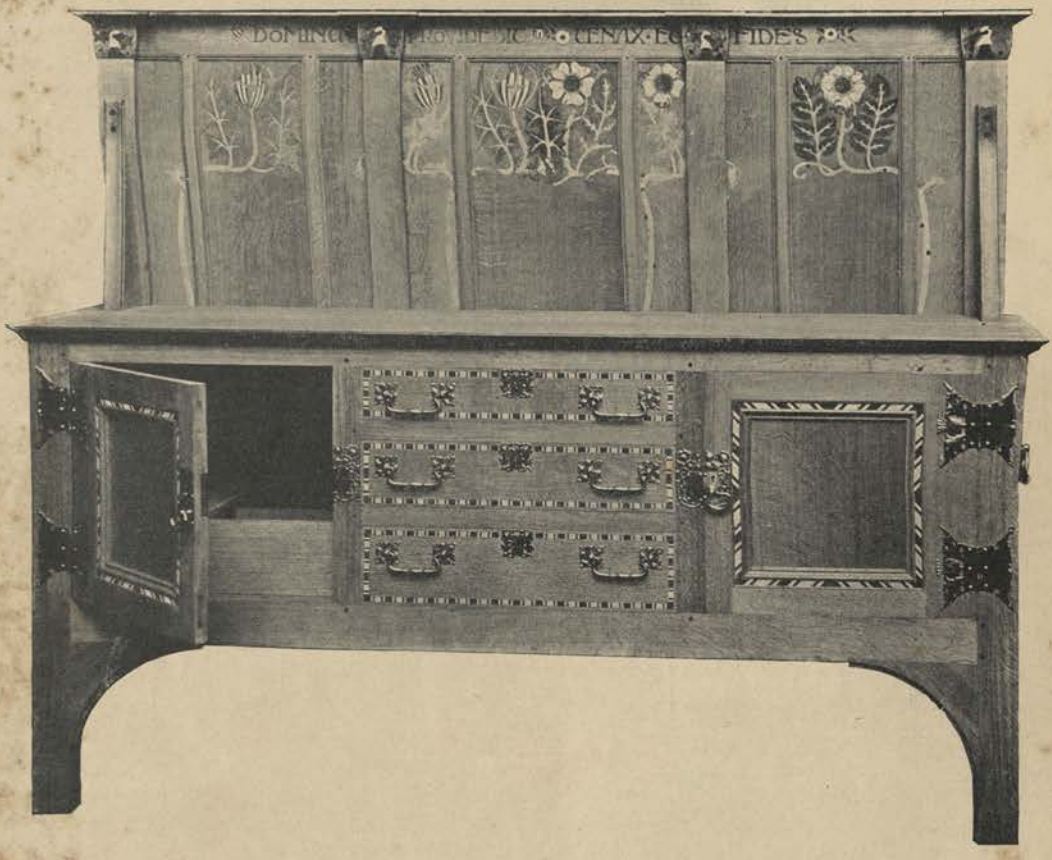
FROM A DESIGN BY

EDGAR WOOD, ARCHITECT



PROPOSED BILLIARD-ROOM WITH MUSIC-ROOM RECESS

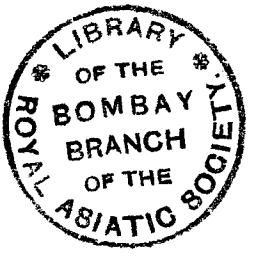
OAK CHAIRS, INLAID WITH STAINED AND COLOURED WOODS



OAK SIDEBOARD, INLAID WITH STAINED AND COLOURED WOODS
THE WOODWORK IS TONED TO A SILVERY GREY; THE METAL WORK,
OF ARMOUR-BRIGHT STEEL, HAS THE ROSE AND THE THISTLE
EMBLEMS WORKED INTO THE DESIGN

MODERN DESIGN IN JEWELLERY AND FANS

EDITED BY CHARLES HOLME



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PARIS, NEW YORK MCMII

PRELIMINARY NOTE

JOHN RUSKIN has laid down some broad and simple rules which are especially applicable to DESIGN IN JEWELLERY AND FANS. He says, "Never encourage the manufacture of any article not absolutely necessary, in the production of which invention has no share." And, again, "Never encourage imitation, or copying of any kind, except for the sake of preserving records of great works."

IT is in the thorough belief of the soundness of these principles that the Editor has selected a number of representative modern examples of design by British and Continental workers, which, from their beauty and freshness of treatment, bear testimony to the great advance that has recently been made in the right understanding and rendering of the jeweller's and fan-maker's arts. If articles of good taste are to be produced, there must be a demand for them. So long as a public is to be found that will purchase trinketry in imitation of wheel-barrows, cocks and hens, flower-pots, and moons and stars, so long will the advance in art be retarded.

THE Editor has pleasure in acknowledging the courtesy of the owners of copyrights for their kindness in sanctioning the reproduction of important work; and his best thanks are due to all the artist-contributors, and especially to those who have made designs expressly for this publication.

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McBean, Isabel „ 29, 47
Mackintosh, C. R. plate 43
Mackintosh, Margaret Macdonald plate 43
McLeish, Annie plates 28, 29, 32, 34, 39, 50
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Naylor, Myra „ 3, 4
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Rankin, Arabella „ 51
Robinson, F. S. „ 46
Simpson, Edgar „ 26, 27, 36
Syrett, Nellie „ 13, 15
Talbot, J. M. plate 51
Veazey, David plates 19, 34, 39, 48, 50

AUSTRIAN SECTION

Fischmeister, Herr	plates	2, 3	Prutscher, Otto	plates	1, 5, 6
Gringold, Emil	plate	7	Roset, Herr	„	2, 3
Hauptmann, Franz	„	4	Schönthoner, V.	plate	1
Hofstetter, Josef	plates	1, 5	Schwartz, Prof.	„	5
Holzinger, E.	plate	8	Unger, Elsa	plates	7, 8
Mesmer, F.	plates	1, 8	Wagner, Anna	plate	8

GERMAN SECTION

Fahrner, Theodor	plates	3, 8	Morawe, C. Ferdinand	plate	7
Gosen, Theodor von	plate	5	Olbrich, Joseph M.	plates	2, 3, 8
Hirzel, H. R. C.	„	4	"Vereingte Werkstaetten, Munich,"	plate	5
Koch, Robert	„	1			
Loewenthal, D. and M.	plates	2, 3, 8	Werner, F. H.	„	6
Möhring, Bruno	plate	6	Werner, Louis	„	4

BELGIAN SECTION

Cassiers, H.	plate	1	Van Strydonck, L.	plate	2
Dubois, Paul	„	9	Wolfers, Ph.	plates	3, 4, 5, 6, 7, 8

DANISH SECTION

Bindesböll, Th.	plate	8	Magnussen, Erick	plates	2, 5, 6
Bollin, Moyens	plates	6, 7, 8	Slott-Möller, H.	plates	1, 2, 3, 4

MODERN FRENCH JEWELLERY & FANS. By GABRIEL MOUREY.

FRENCH superiority in the art of jewellery seems to be incontestable to-day. No unbiassed observer will deny the fact that with us there is more richness, more variety, more originality than can be found elsewhere; and the jewellery section in the Esplanade des Invalides at the Exhibition of 1900 showed to the whole world the progress made in this special branch of applied art by our craftsmen and our artists; showed, too, the *verve*, the imagination, the fancifulness, which are the special property of the French race in all that relates to articles of luxury, to those things which are essentially "useless," if so we may term a woman's adornments; if so we may regard the beauty of precious stones, of enamels skilfully and subtly formed—of all that, in a word, which, taken from Nature's infinite treasure-house, serves to constitute that adorably vain, that exquisitely superfluous thing—the jewel. Ruskin once remarked, in his strange, penetrating way, that the loveliest things are those which are the least useful—lilies and peacocks' feathers, for instance. Furthermore, to depreciate the part played by jewellery in relation to decorative art would be equivalent to minimising the *rôle* of womankind in civilisation. Then, again, as regards decoration or adornment, has not the highest mission devolved on woman? Has she not had to assume the most active part in it all? The modern jewellery vogue has, I am convinced, done more in France to propagate new ideas in the way of decorative art than all the æsthetic theories ever evolved, however sound.

ONE might say much, might make many reflections on this renascence of the jeweller's art, as manifested at the present moment in Paris. This revival reveals itself rich and abundant—perhaps too rich and abundant; but what of the future? What fruit will it bear when the glamour of that which it has already borne has passed away? Is there no danger of seeing good intentions miscarry—high gifts falling into excesses injurious to the prosperity of the movement? Is not the new fashion—if it be merely a fashion—being adopted with too much enthusiasm, followed with too much

ardour, to last? Is there no fear of a reaction? Here are several questions to which we cannot reply with any certainty.

YET, what matter? Among the works produced during the past five years or so—that is, since the full expansion of the movement—there are many which, by their originality, their technical perfection, deserve to remain. And remain they certainly will, to bear witness to the audacious fancy, the creative faculty of our artists, and as a sort of passionate homage laid by the men of to-day at the feet of the Eternal Feminine.

* * *

THE name of M. René Lalique arises instinctively as soon as one begins to discuss the modern jewel. He is the renovator, or, preferably, the creator, of the art as we know it nowadays, and one can easily understand the enthusiasm and the admiration aroused by his work. M. Lalique is almost as celebrated as M. Edmond Rostand; and he at least deserves his celebrity, for he is a real, a very great, artist. And such he must indeed be to be able to make one forget his imitators, many of whose productions are as detestable as copies can be. At times even—most unjustly, I admit—one almost comes to hate the art of M. Lalique himself, so persistently is it badly imitated. One has been constrained before now to hate Raphael, on seeing a Cabanel or a Bouguereau! But enough of that!

THE jewels by M. Lalique now reproduced are rather different, both in conception and in treatment, from his usual manner. Here he appears as a more direct observer of Nature, more devoted to simplicity and breadth. His new combs, with pansy- and sycamore-leaf *motifs*, in horn and silver—especially the exquisite one with sycamore seeds in horn, silex, black enamel, and obsidian, with golden insects here and there—show him still anxious to extend the field of his experiments, never tired of seeking fresh subjects and testing new materials. Instead of remaining stationary and falling asleep at his post, he is spurred by a desire for conquest, and shows himself ever fertile in imagination, of infinite fancy, constantly advancing, with undiminished freedom and originality.

AT the Universal Exhibition the works executed by M. Vever, in collaboration with M. Eugène Grasset, obtained the success that was their due. But the most important piece of work achieved by these two artists was not finished at that time. I refer to the sumptuous and heroic pendant of Hercules, which we are fortunate enough to be able to reproduce here from the original water-colour by M. Grasset. It is truly an admirable work, one in which all the

imaginative and technical qualities possessed by the illustrator of the "Quatrè Fils Aymon" are to be seen in profusion. What richness, what distinction in the details; what perfection of balance, both in design and in colouring! As for the execution by the firm of Vever, they deserve as much credit for it as if they had produced an original work. This is a jewel worthy to find a permanent place in one of the great European galleries, to rank side by side with the wonderful productions of the past.

M. GEORGES FOUQUET is a most daring *fantaisiste*, and his creations impress one by qualities altogether different from those of the MM. Vever. He might perhaps be said to belong to the Lalique school, not that he imitates him, but by reason of his imaginative gifts. He is generally complicated, somewhat Byzantine, and thoroughly modern in any case. Some of his jewels would, I think, gain by being less rich; nevertheless, they are very interesting, and they deserve all the success they have won. The chief objection that can be urged against them is their lack of spontaneity. M. Georges Fouquet certainly holds a foremost place in the new movement. Already his production is considerable. Altogether an artist of rare gifts and splendid audacity.

I HAVE always had a liking for the jewellery of M. Colonna—for some of it, at any rate, that which is most simple, most original, and most wearable. His works have this great charm in my eyes, that they are neither show-case jewels nor mere *bijoux de parade*, things intended solely for display. As a rule, they are quiet and practical. In most cases they have no "subject," being simply happy combinations of lines and curves and reliefs, the *imprévu* of which has a particular charm.

M. MARCEL BING, all of whose productions, like those of M. Colonna, are the monopoly of the "Art Nouveau Bing," has done some delightful things. One can see that he is still somewhat timid and hesitating, but his taste is sure, and he has an imagination which, if not specially abundant, is at least delicate and fine. He has a sense of colour too, and his pretty fancies are carried out with evident delight.

"LA MAISON MODERNE," so actively directed by M. Meier-Graefe, has produced a large number of jewels. Ordinarily the designs are supplied by MM. Maurice Dufrène, Paul Follot, and Orazzi. Of course, they are not of uniform merit, but this in no way diminishes the interest attaching to their efforts. They are marred to some extent, it must be admitted, by certain extravagances,

but even that is better than a relapse into the old *formulæ*, or the profitless reproduction of the bad models which were the rage some thirty years since. Moreover, "La Maison Moderne"—all praise to it!—has brought within the reach of the public quantities of jewellery which, without being masterpieces of conception or execution, are yet thoroughly good work based on excellent principles of novelty and freshness. They are what may be termed "popular" jewels.

THE works designed by M. Théodore Lambert, and executed by M. Paul Templier, are of altogether different character. In these days, when excessive complications in jewel-work are so general and so much esteemed, these rings, necklaces and *plaques*, with their symmetrical linear designs in monochrome or reddish or greenish metal, relieved at times by pearls only, and with their formal *ajouréments*, will doubtless seem to many people too simple or too commonplace. It will be justly urged against them that they are not sufficiently symbolic, that they take no account of the human form. No nymph disports herself amid the fall of the leaves in a lake of enamel bordered by water-lilies and iris blooms; no serpent no devil-fish winds about in spasmodic contortions: yet these are charming works of art, beautifully and harmoniously designed, and with lines balanced to perfection. They are, in fact, jewels meant to be worn, *bijoux de ville*, which, while attracting no special notice, form nevertheless most exquisite objects of female adornment.

M. RENÉ FOY is a strange artist, rather restless, never altogether satisfied with himself, and haunted by a perpetual desire for something novel. Is he completely himself, that which he wishes or strives to be? This is the question those who have closely watched his career are asking themselves. For my part, I know some delightful things of his, extraordinarily delicate and graceful; but I also remember some of his work in which his exaggerations are such that one despairs of understanding his meaning. Unless I greatly mistake him, he wants the jewel to express more than it is possible for the jewel to express, and therefore is continually restless in his attempts to achieve the unachievable. He loses himself in a maze of "refinements" which, in my opinion, are outside the limits of the art he practises. He has created lovely things, things so novel as to be almost too novel, but I do not think he has said his final word yet. He is a young man who may have many surprises in store for us.

THE jewels of M. Jules Desbois are works of pure sculpture. His vision, at once broad and delicate, takes the form of beautiful female

forms in dreamy or voluptuous attitude, sleeping amid the masses of their abundant hair, against a background of gold, or shell, or whatever the material may be. Any womanly gesture suffices ; and, in truth, what more is needed to make a real work of art in the form of a brooch or a button ? No conventional flowers, no complicated interlacements, nothing "decorative" in the bad sense of the word ; yet his work is powerfully and delicately modern. M. Desbois' jewels are perfect pieces of sculpture.

VICTOR PROUVÉ, the painter, has been influenced in a similar way, but, not being a regular sculptor, he is more complicated without being any more original on that account. There is more "composition" in his jewels than in those of M. Desbois, more real, more visible, intention. His waistbelts, his brooches, &c., are admirably suited to the purpose for which they are intended, their modelling being full, supple, and keen. The jewels, executed with scrupulous care and irreproachable *technique* by M. Rivaud, are real works of art.

M. BECKER and M. Paul Richard, who are both working almost exclusively for M. Ferdinand Verger ("F. V." is the trademark of the firm), incline to that type of jewellery which might be termed "sculptured." They are very conscientious artists, but in my opinion, at any rate, the originality there may be within them has not yet made itself fully apparent.

M. LOUIS BONNY'S jewels deserve special attention. Like M. Vever, M. Bonny shows a predilection for precious stones, which he has the art of using with rare originality. At the last *salon* of the Société des Artistes Français he exhibited a series of jewels which attracted much attention, among them—in addition to a beautiful necklace of wild grape in enamel, diamonds, and emerald, in addition to various floral pendants and neck ornaments in enamel and diamonds—a curious diadem, representing cocks in gold and enamel fighting for possession of a superb topaz. This was a real *tour de force* in the way of execution. Other beautiful things of his I know, particularly his *plaque de cou* of geraniums, with the leaves in diamonds, the flowers in rubies, the stems and buds in dark green enamel, the whole being at once rich and sober in colouring and most harmoniously and flexibly composed.

M. JOÉ DESCOMPS is a sound artist, whose efforts, laudable as they may be, nevertheless lack boldness. He has imagination enough, but it looks as though he feared to give it rein. With a little less timidity M. Descomps would doubtless produce something more piquant and more fresh.

I GREATLY like the work of M. Charles Rivaud. It displays a love of simplicity too often wanting in the productions of many of his fellow artists. If his jewels recall—without imitating—the ornamental jewellery of Egypt or Greece, those of primitive civilisations or those sorts popular in Russia, I can see no harm in the fact. Better for him and for us that he should turn to these inexhaustible springs than become a mere imitator of other imitators of successful jewellers. His rings and his necklaces, in which he is always careful to leave to the materials employed all the natural charm they possess, are productions which will please the artist rather than the *bourgeois* and the "snob." They are discreet and honest, never loud or eccentric.

NO less interesting, in another way, are the jewels by M. Mangeant and M. Jacquin. It is urged against them that they are crude, incomplete and imperfect in execution. The truth is, these two artists—whom I bring into conjunction, although their work is dissimilar, save from their common regard for freedom in the use of materials—have, above all, a love for natural forms. Out of a flower, a piece of seaweed, or any humble *motif*, vegetable or animal, they construct jewels in gold or oxidised silver, discreetly relieved by stones, which, if of no great intrinsic value, are nevertheless highly decorative. M. Mangeant, with mother-of-pearl and hammered *repoussé* silver, has created charming jewels, in which all the constructive parts have been intentionally left visible. Professional jewellers shrug their shoulders at the sight of these jewels, which bear so plainly the stamp of the hand that fashioned them. Yet, in their *naïve* rudeness, they appeal to me far more forcibly than does the polychromatic tin-ware of so many highly-esteemed producers.

M. CHARLES BOUTET DE MONVEL, although gifted with a richer and subtler imagination, may be included in this little group. In certain of his jewels there is, as it were, a reminiscence of Byzantine art—in this owl-comb, for instance, which I regard as one of his best works. His swan hairpin, his seaweed buttons in gold and silver on greenish enamel with a pearl in the centre, his *plaque de cou* in translucid enamel, are also strong and captivating. His sunshade handles too, and his scarf-pins, are full of delicate fancy.

IT is impossible, within the space at my disposal, to describe in detail the productions of many other workers well worthy of extended mention. Let it suffice, therefore, to cite the names of M. Henri Nocq, that fresh and bold artist; of M. and Mme.

French

Pierre Selmersheim ; M. Feuillâtre; Mme. Annie Noufflard ; MM. Haas, Cherrier, Chalon, Falguières, Dabault, G. Laffitte, Houillon, Archambault, L. H. Ruffe, Quénard, Blanchot, Muret, Desrosiers, Le Couteux, Marioton, Lucien Hirtz, and Nau—artists who work, some on their own account, some for the big jewellery firms.

OF the firms in question one must in justice name in the first place those of Boucheron and Falize frères, not forgetting L. Aucoc, Vever, Sandoz, Lucien Gaillard, Fouquet, Desprès, Teterger, Chaumet, Templier, Ferdinand Verger, J. Duval, Coulon, and Piel frères.

SUCH, briefly, is the modern art-jewellery movement in France. Its intensity, as one sees, is so great as to be almost alarming. Whither is it tending ? Some of its excesses are dangerous ; what will be the result ? M. Emile Molinier, in a recent article on "Objects of Art in the Salons of 1901," expresses certain fears which I share. He dreads a reaction due to the eccentricities of certain artists, to their love of the outrageous and the *bizarre*, to their lack of proportion, both in form and in choice of material.

"IT would really be a pity," he says, "if so promising a revival of the true artistic jewellery should come to a bad end. Happily we have not reached that point yet, but it is a result which may soon be reached if artists continue to foist these weird things on the public. A fashion in jewellery should last longer than a fashion in dresses or in hats ; but it should not be forgotten that it must rely in the long run on its appropriateness and adaptability." My sincere hope is that these fears may prove to be groundless.

GABRIEL MOUREY.

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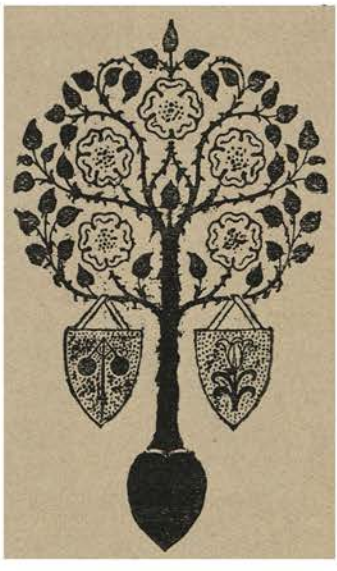


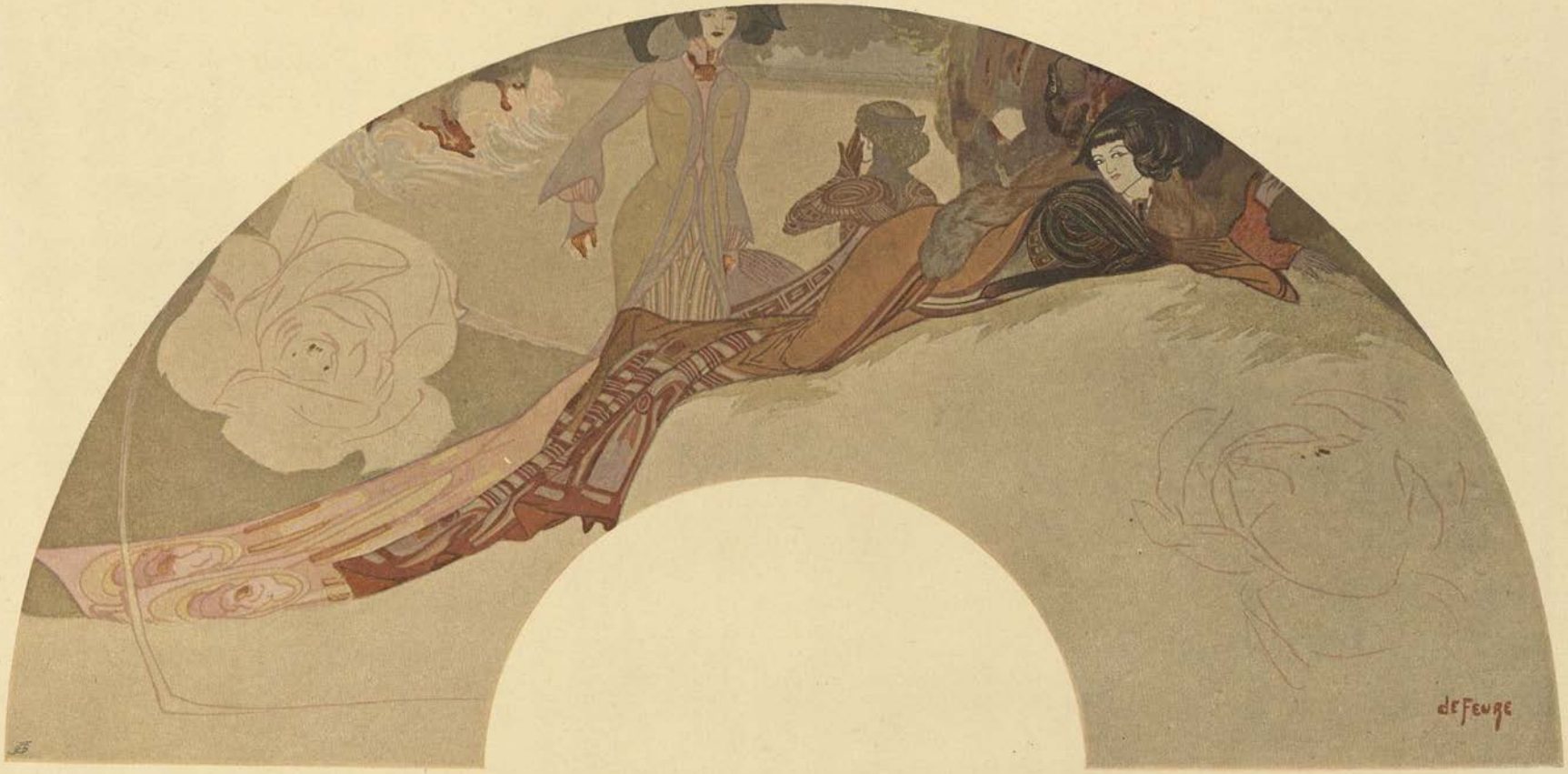
(French)

DESIGN FOR A FAN

BY

GEORGES DE FEURE.

PLATE I



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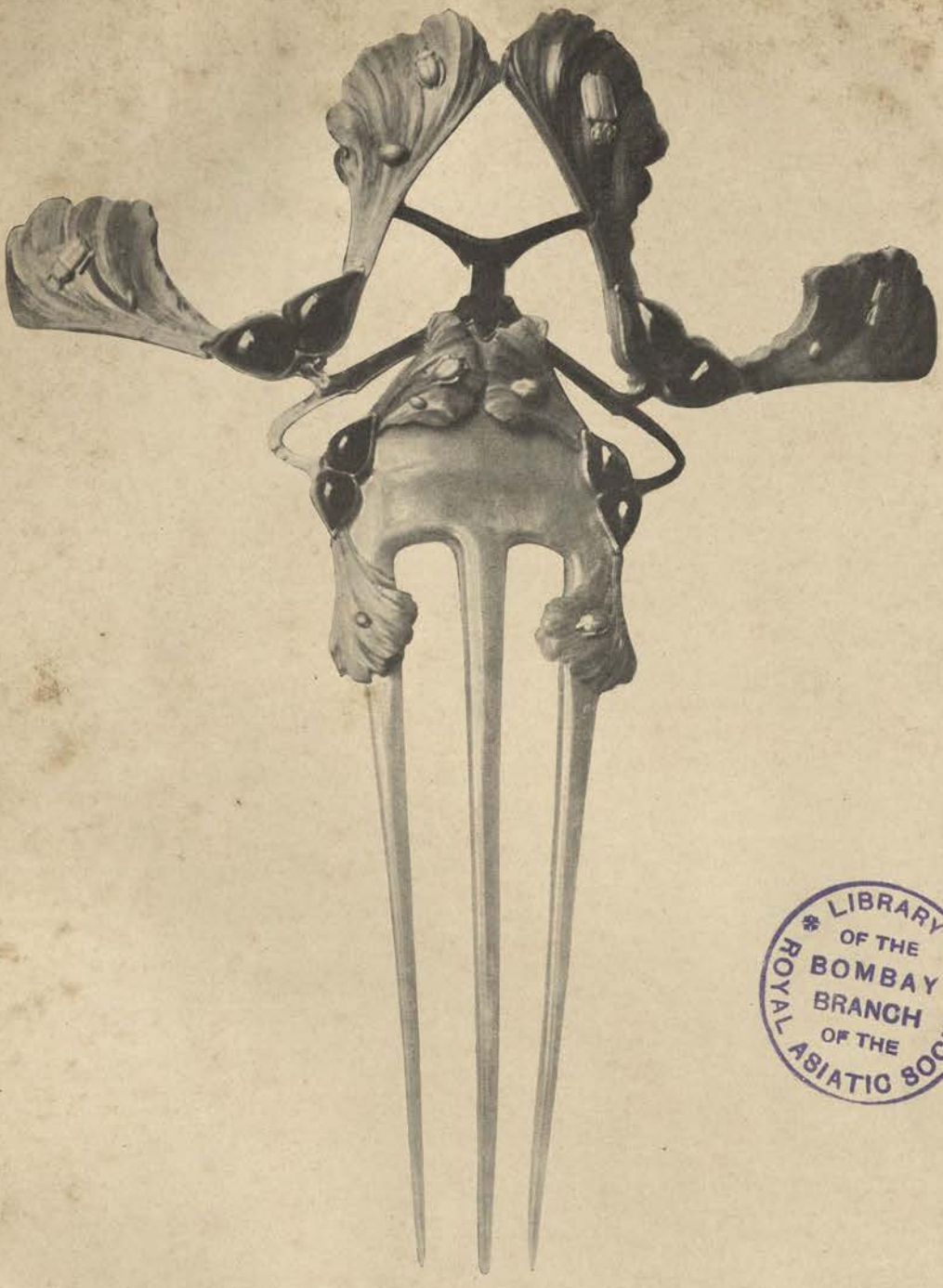

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Comb in Horn, Silex, Black Enamel and Obsidian. Insects in Gold

RENÉ LALIQUE

FIG. A

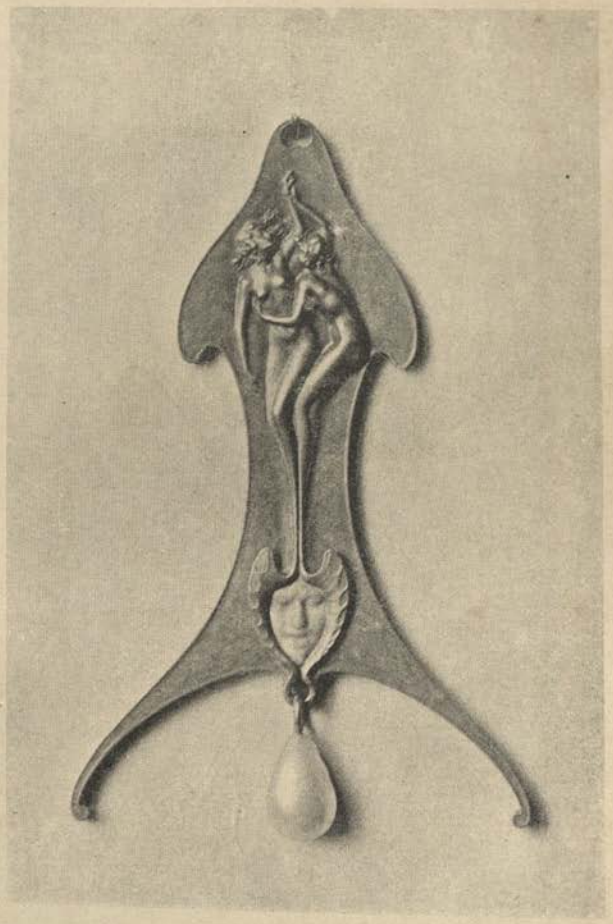
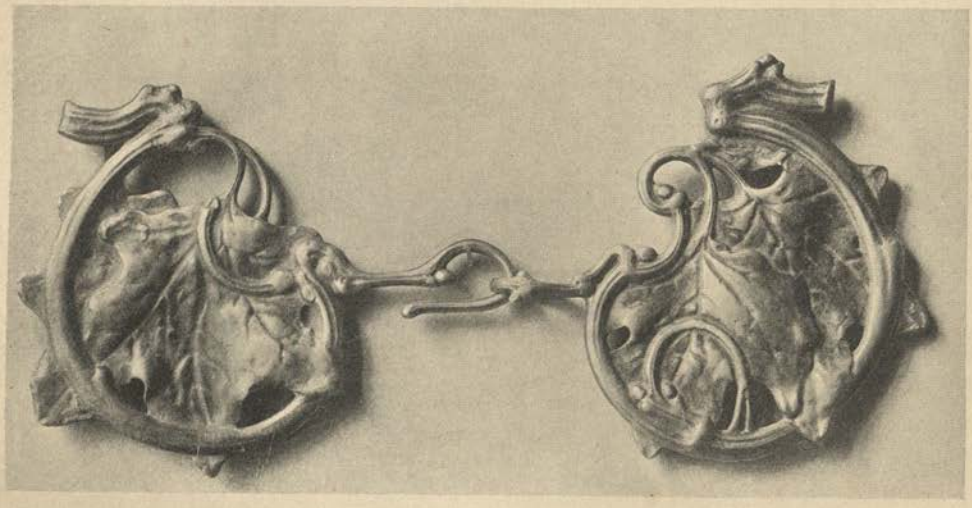


FIG. B

A. Pendant in Gold, Ivory, Enamel and Pearl
B. Pendant in Gold, Enamel and Pearl

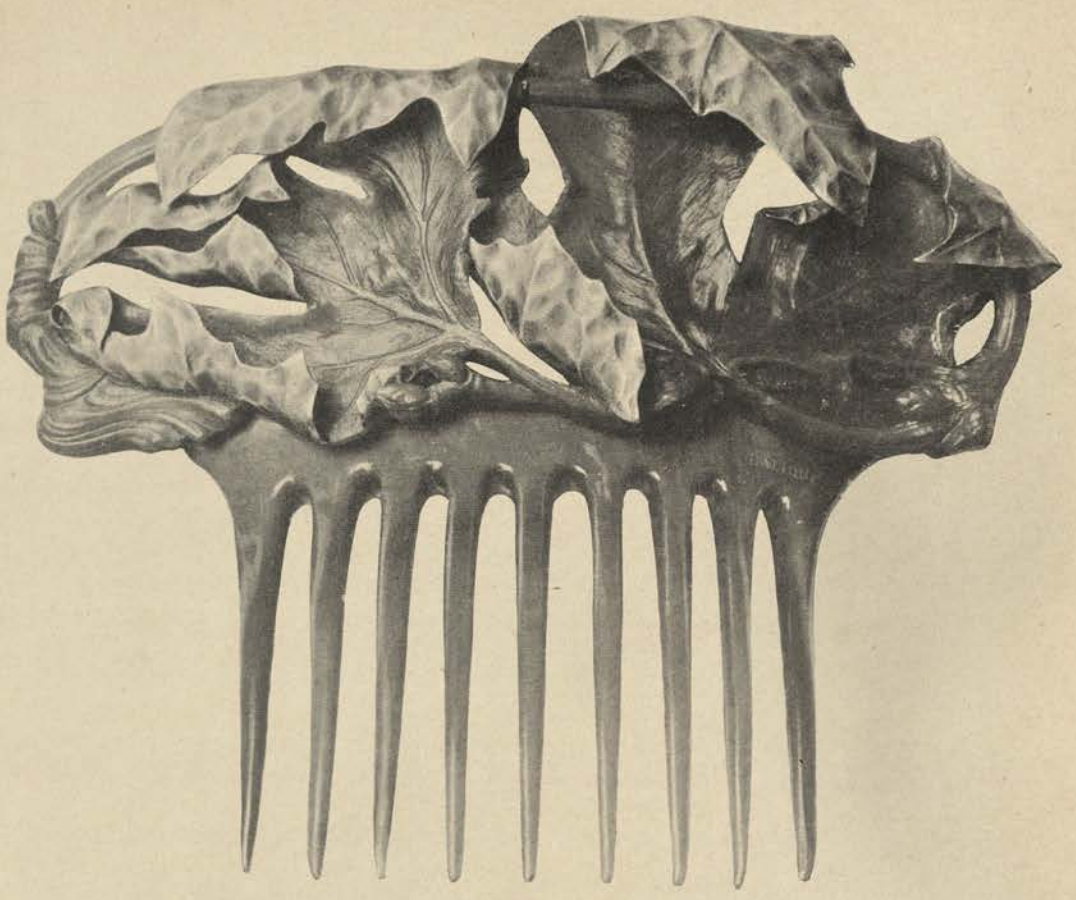
RENÉ LALIQUE

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



Watch in Ivory, Gold and Enamel
Clasp, Leaves of Plane Tree, in Silver

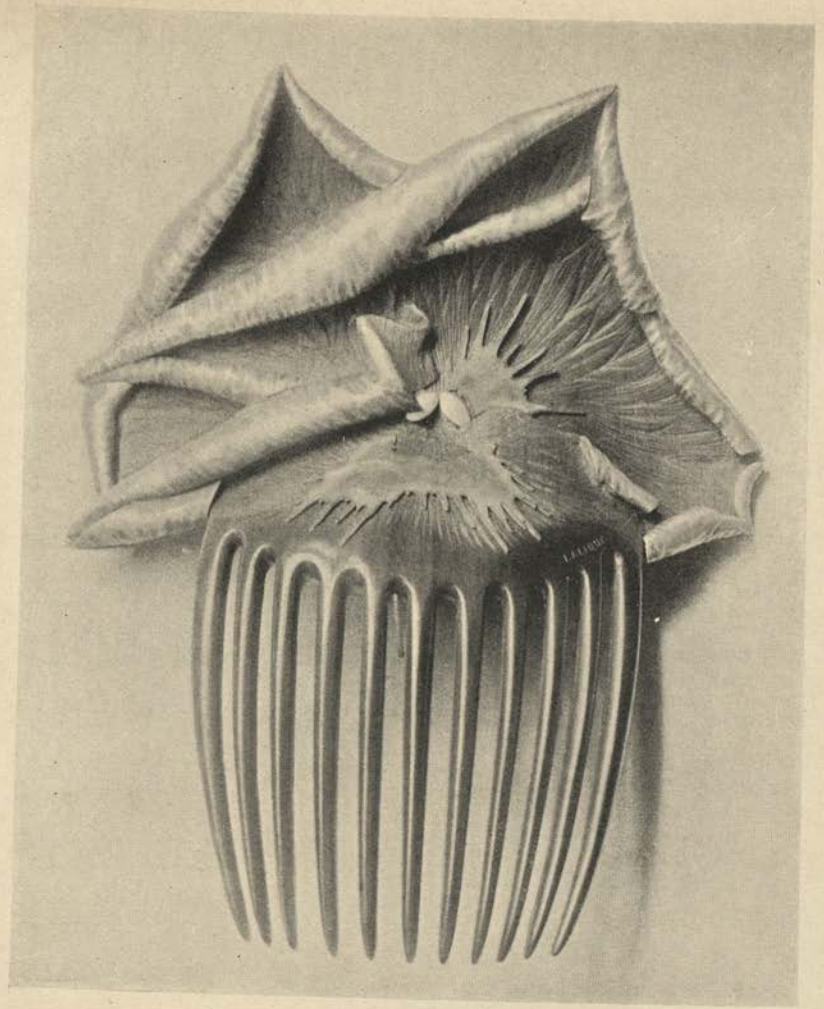
RENÉ LALIQUE

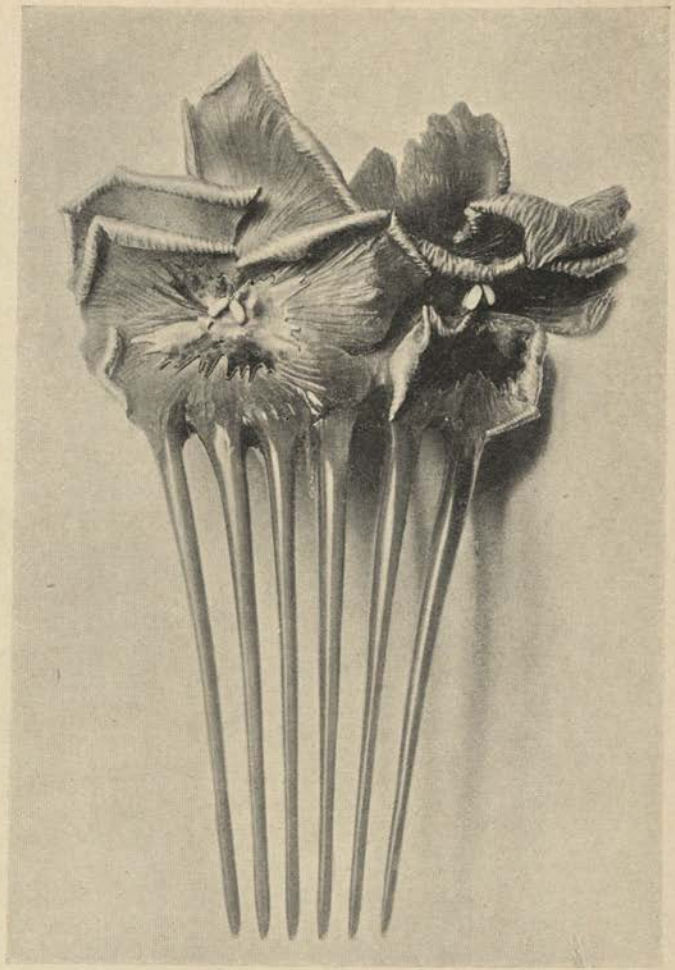


Comb, Leaves of Sycamore
Horn and Silver

RENÉ LALIQUE

PLATE 5

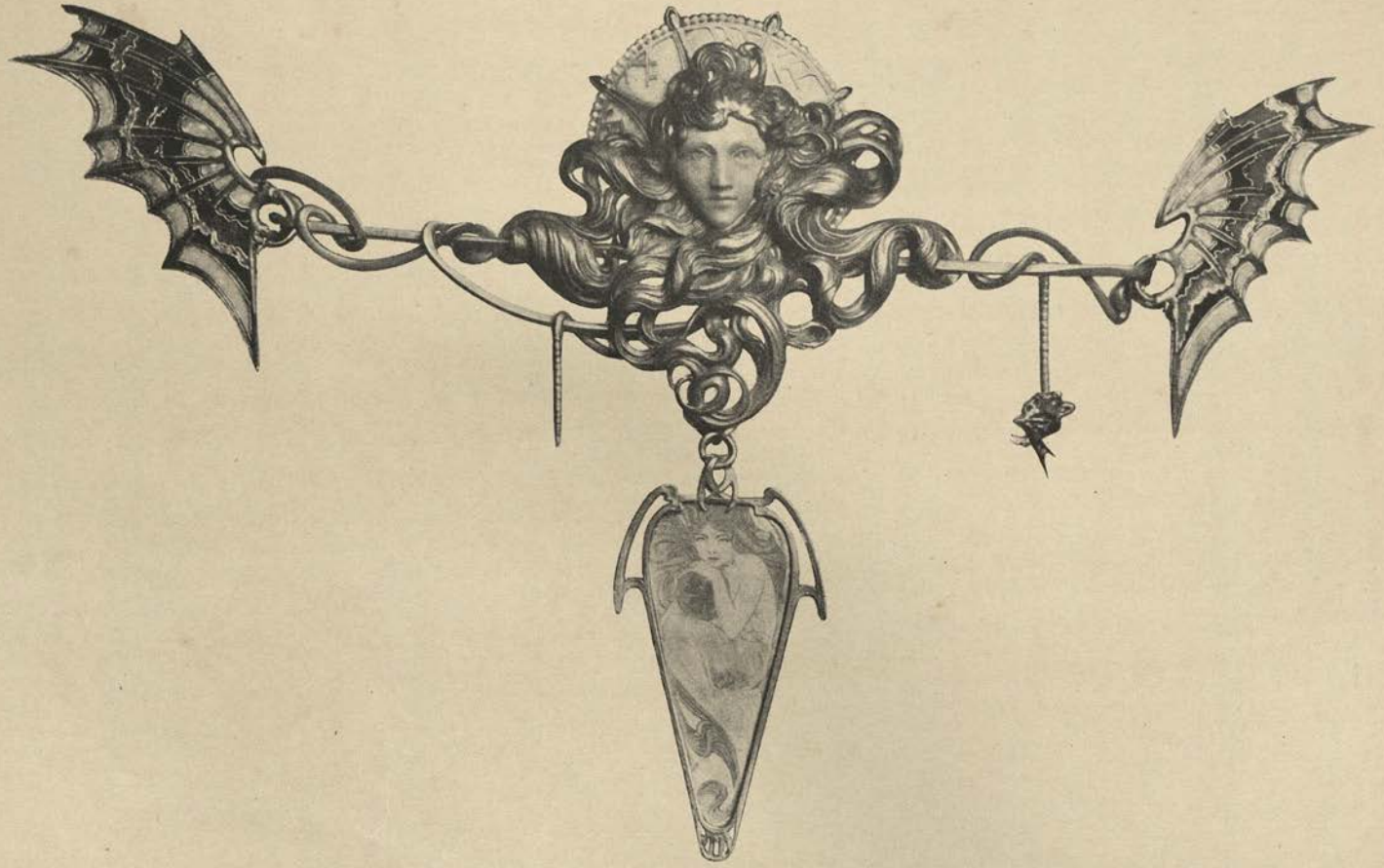




Combs in Horn and Silver

RENÉ LALIQUE

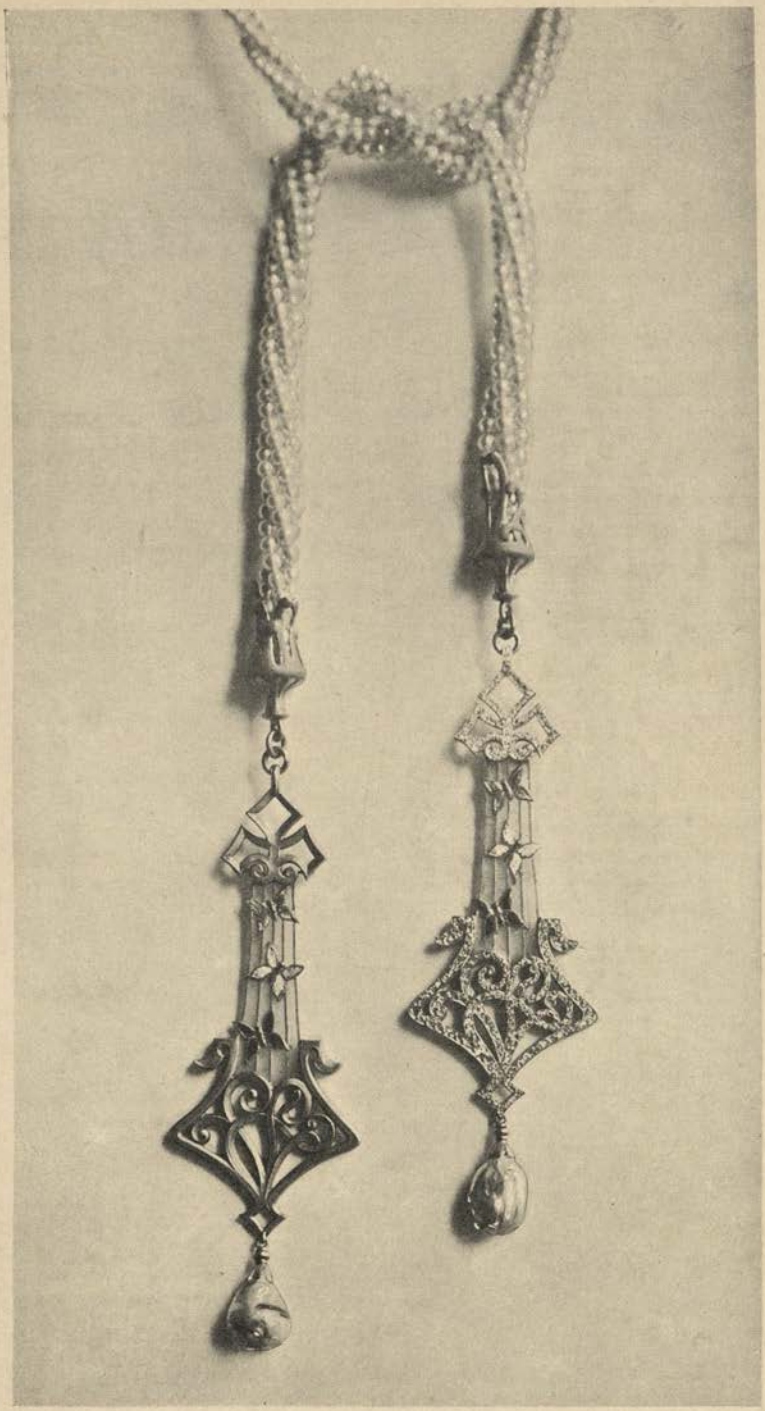
PLATE 6



Parure de Corsage, in Gold and Enamels

MUCHA and G. FOUQUET

PLATE 7



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Girdle with Pendants in Gold, Pearls and Brilliants

G. FOUQUET

PLATE 8

Necklet with Pendant,
Gold and Enamel
G. FOUQUET

PLATE 9

(French)

PENDANT AND NECKLET

BY

E. GRASSET.

PLATE 10

Necklet with Pendant,
Gold and Enamel

G. FOUQUET

PLATE 9

(French)

PENDANT AND NECKLET

BY

E. GRASSET.

PLATE 10

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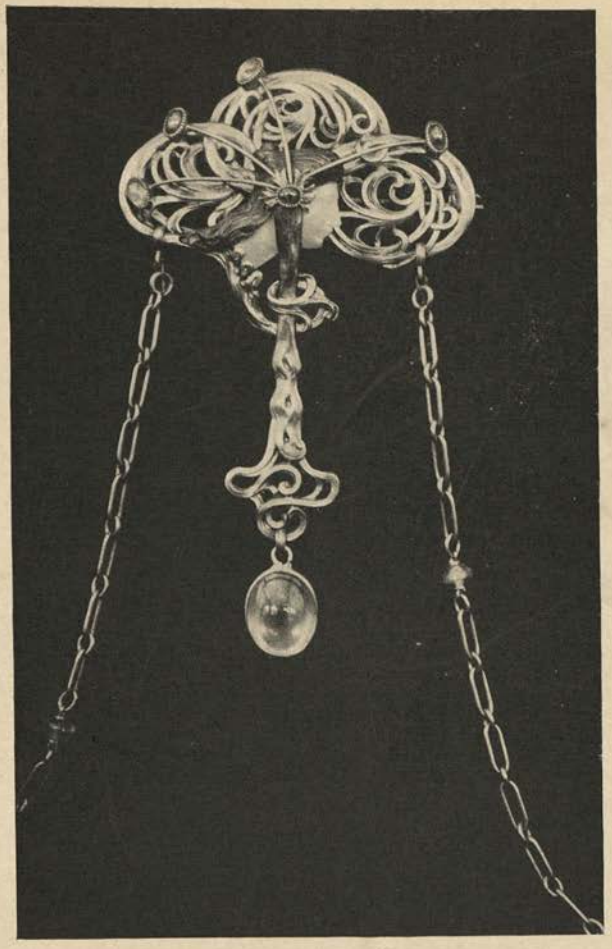


FIG. A

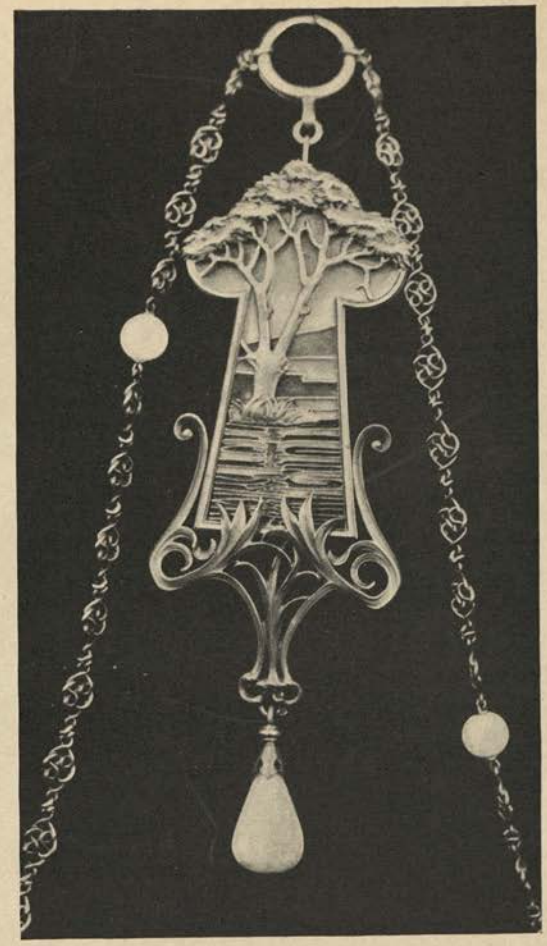


FIG. B

A. Pendant in Gold, Enamel and Stones
B. Pendant in Gold, Enamel and Pearls

G. FOUQUET

PLATE 11

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL

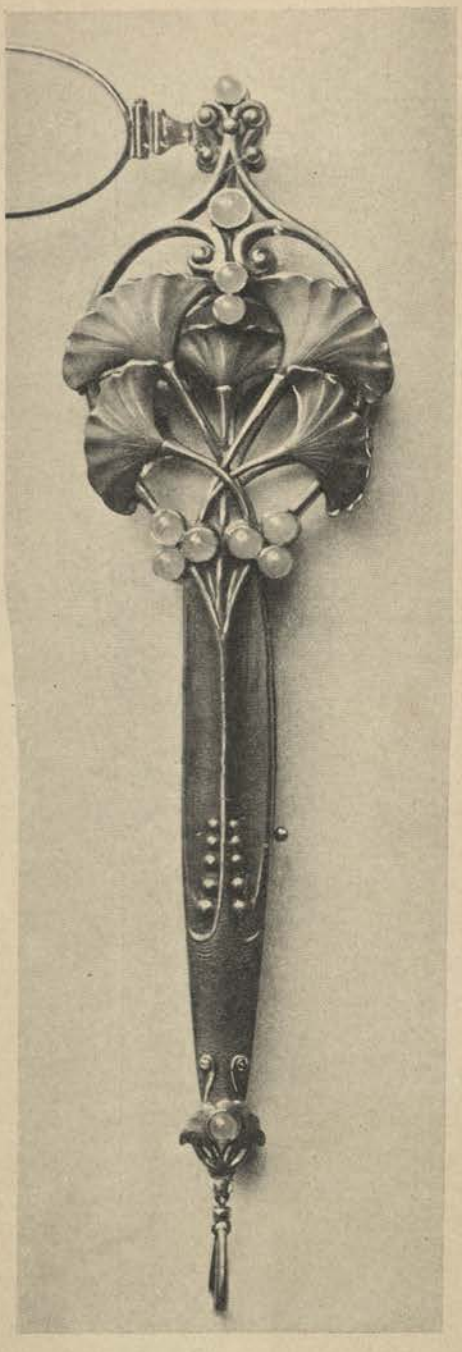


Fig. A

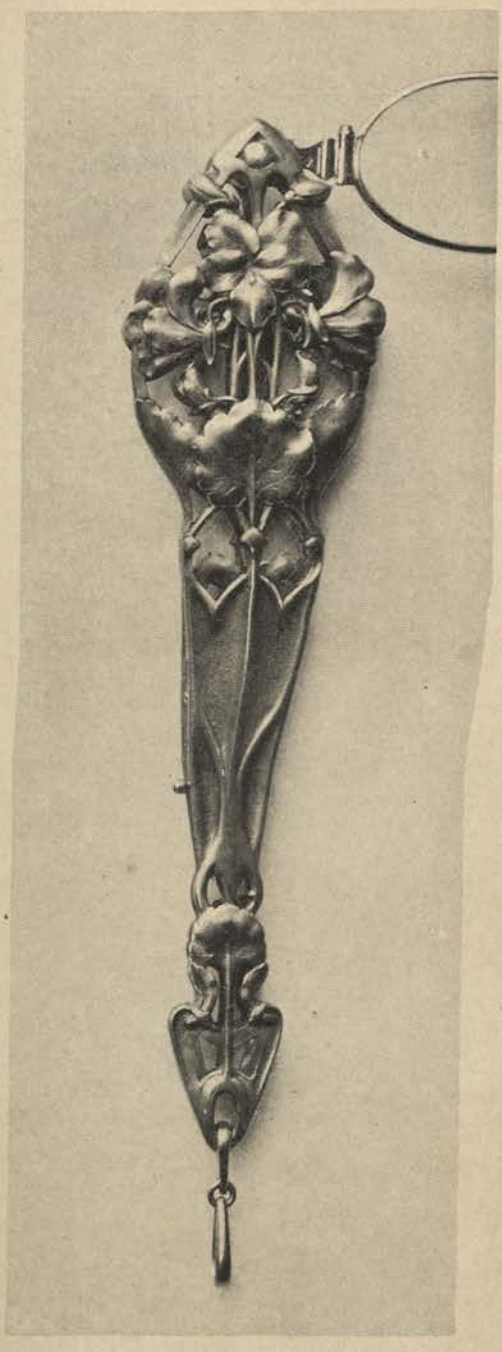


Fig. B

A. *Lorgnon in Chasea Gold and Chrysoprase*
Designed by CAUVIN

B. *Lorgnon in Chased Gold*
Designed by L. HIRTZ

} Executed by BOUCHERON

Plate 12

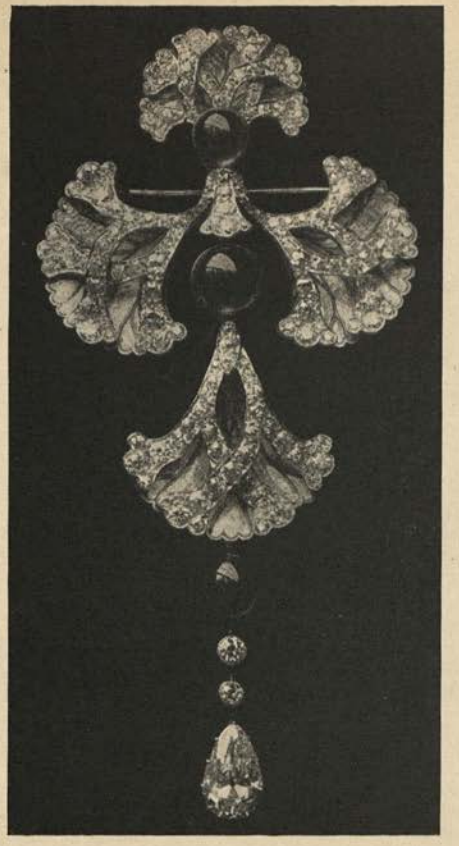


Fig. A

Fig. C

Fig. B

Executed by BOUCHERON
- *A. Devant de Corsage, Brilliants upon green Enamel with Emeralds "en cabochon"*
- *B. Necklet in Chased Gold, with a large Topaz*

Both designed by L. HIRTZ

C. Pendant in Gold, Diamonds, Pearl, Opal and Enamel

VEVER

FIG. A

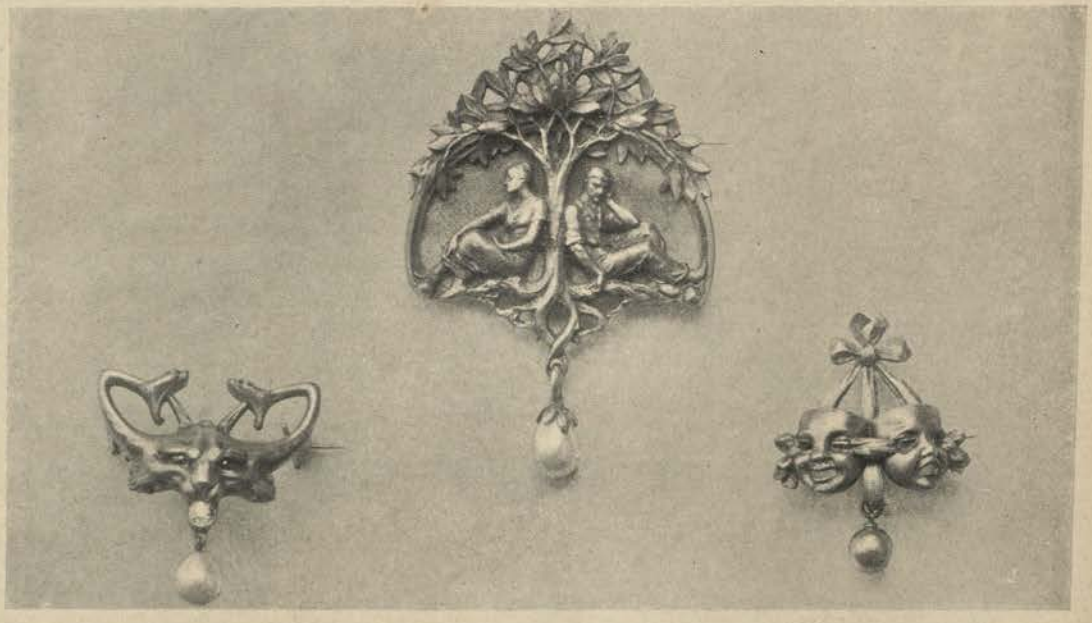


FIG. B

A. Waist-band Buckle in Silver
Designed by PAUL RICHARD. Executed by F. V. ÉDITEUR

B. Brooches in Chased Gold
Designed by L. HIRTZ. Executed by BOUCHERON

FIG. A

FIG. B

FIG. C

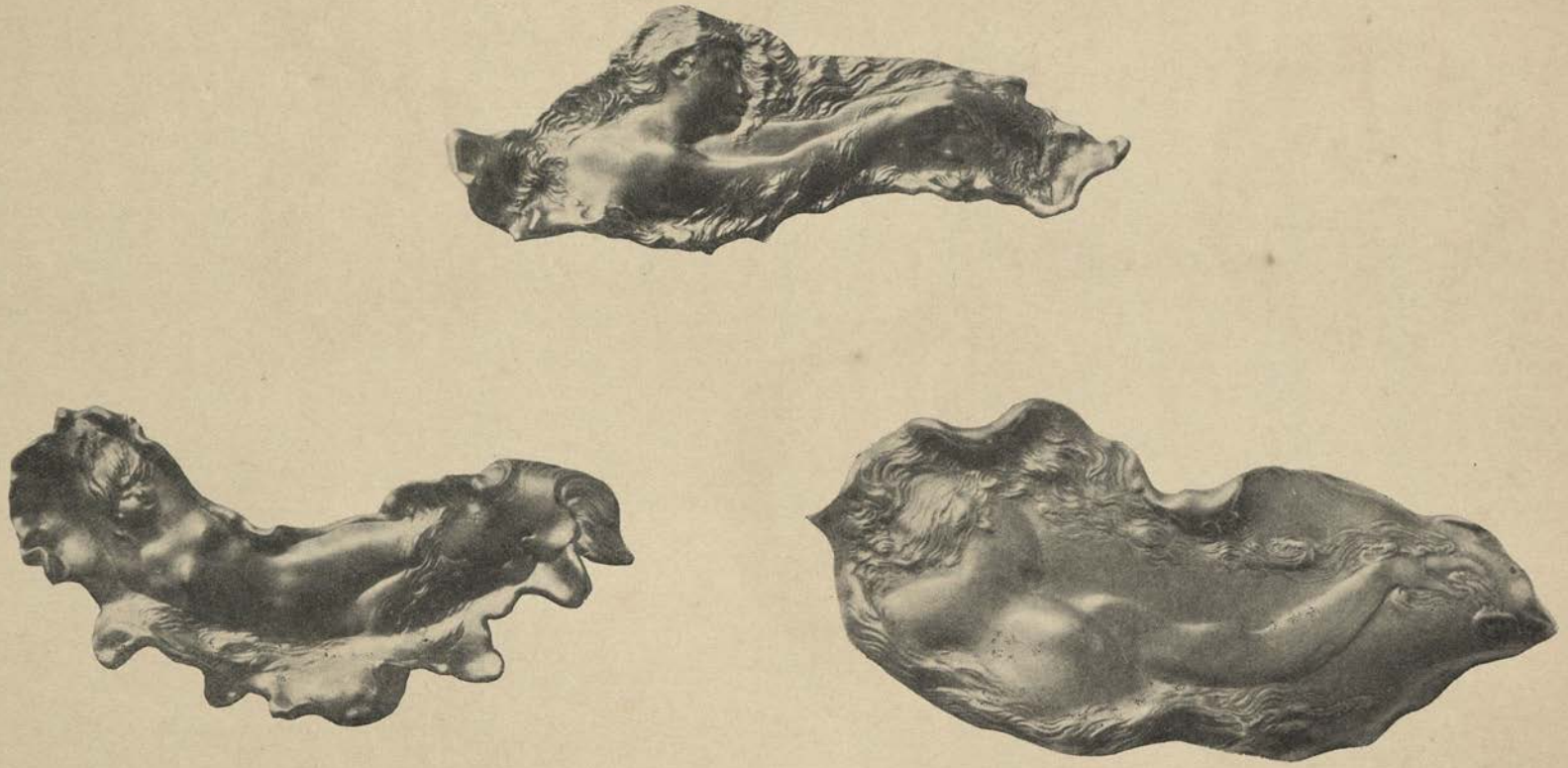
FIG. D

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

Chatelaines and Watches

F. V. ÉDITEUR and PAUL RICHARD

B and *C* designed by E. BÉCKER



Brooches in Chased Gold

JULES DESBOIS

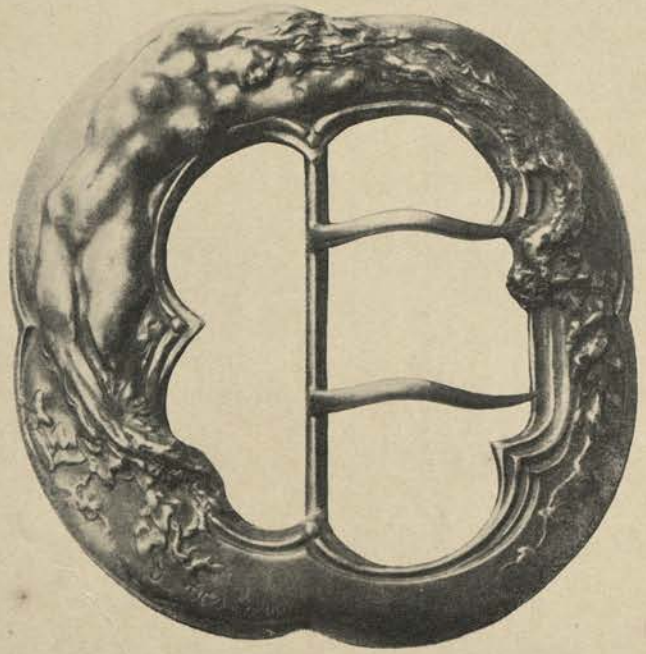
PLATE 16

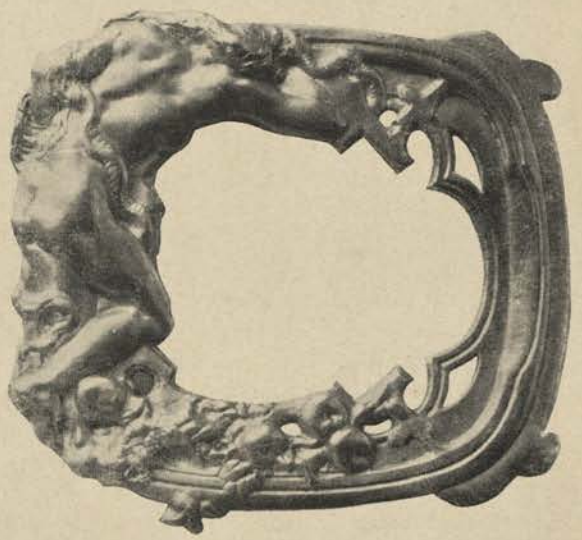
LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

Buttons and Brooches in Chased Gold

JULES DESBOIS

PLATE 17





Brooch in Chased Gold and
two Waist-band Buckles in Silver

JULES DESBOIS

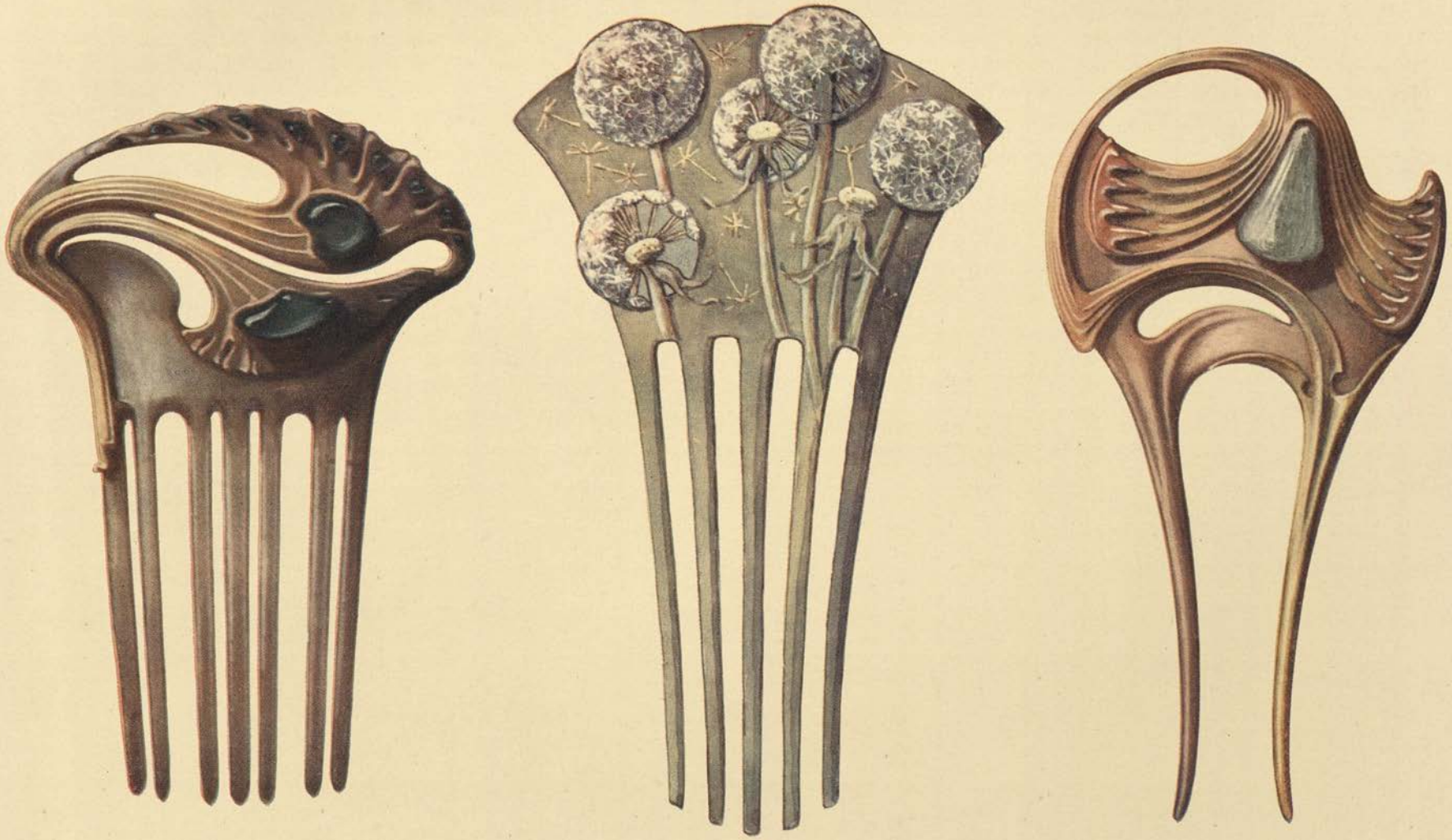
PLATE 18

(French)

Comb in Enamel, Shell, and Precious Stones
Designed by PAUL FOLLOT
Executed by LA MAISON MODERNE

Design for a Comb in Enamel. Shell, and incrusted Gold
From an original drawing by
HENRI VEVER

Comb in Enamel, Gold, Shell, and Precious Stones
Designed by PAUL FOLLOT
Executed by LA MAISON MODERNE



LIBRARY OF THE BOMBAY BRANCH ROYAL

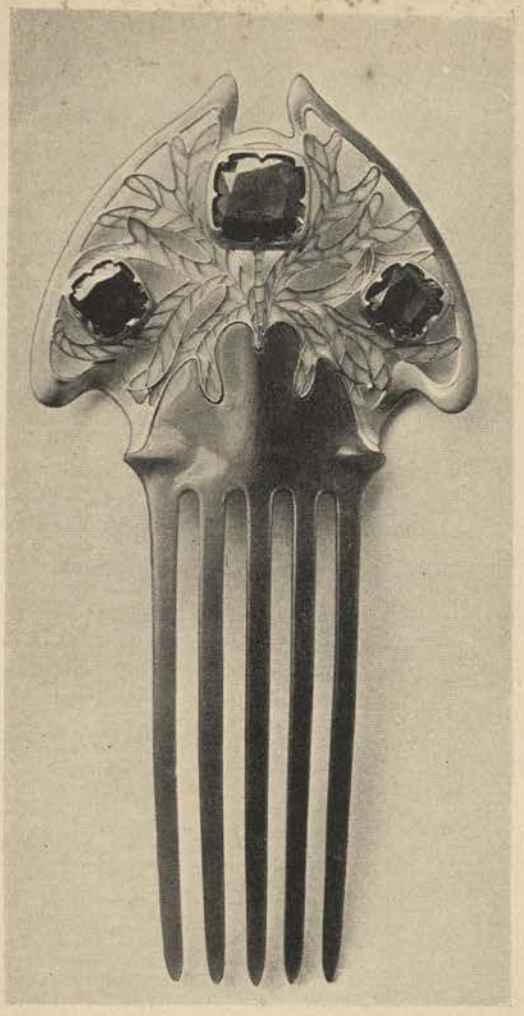


FIG. A

FIG. B

A. *Comb in Gold and Horn. Leaves in green translucent Enamel, set with Siberian Amethysts*

B. *Horn Fan Handle, incrusted with Gold, Brilliants, and Enamel*

VEVER

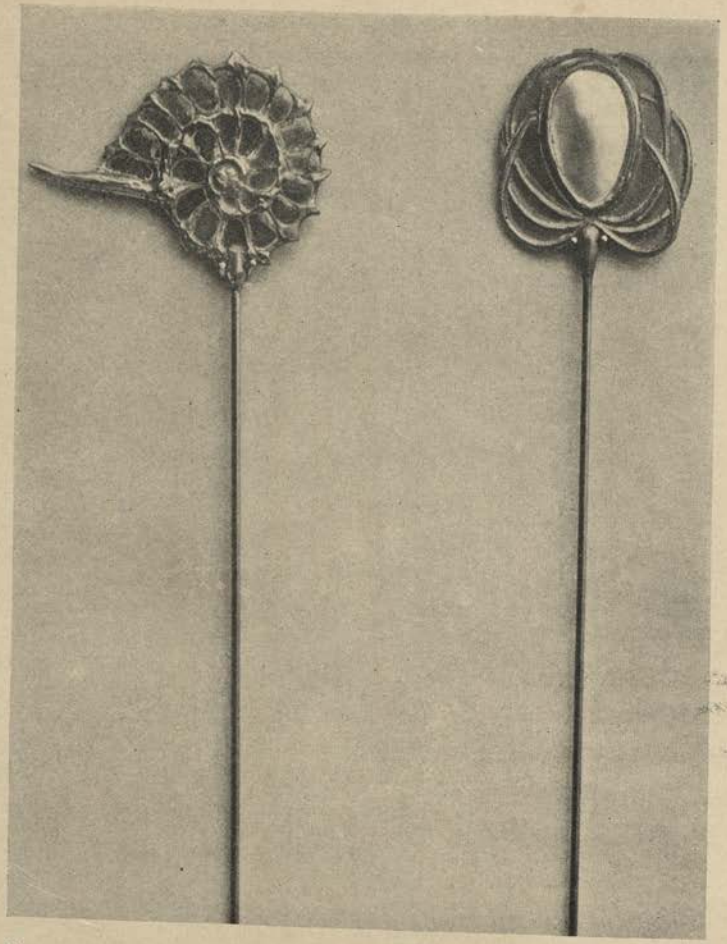


FIG. A

FIG. B

A. Hat Pins in Gold, Enamel, and Pearl
B. Umbrella Handle, Silver Gilt and Stones

CH. BOUTET DE MONVEL

PLATE 21

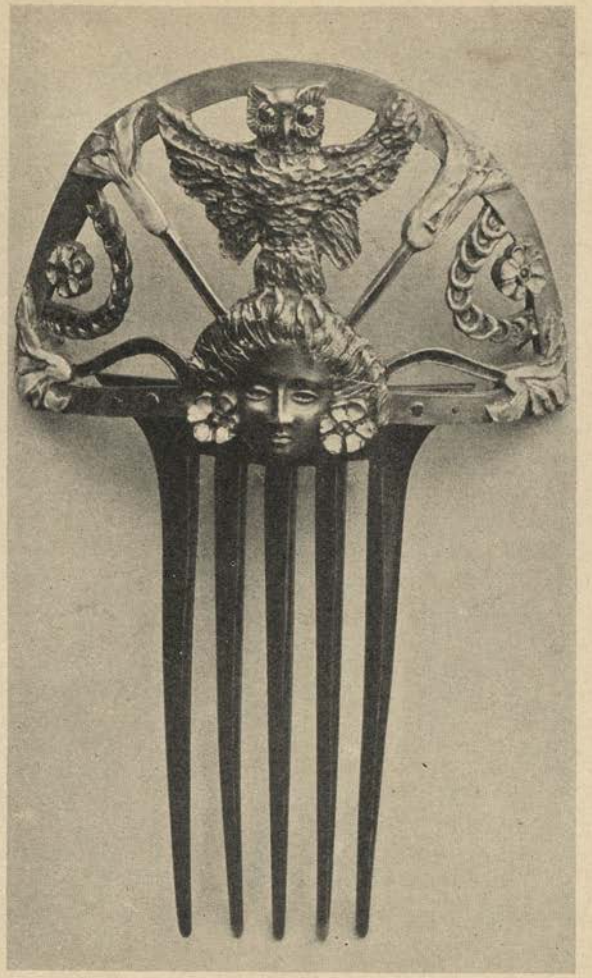


FIG. A

FIG. B

A. Comb in Horn and Gold with Turquoises
B. Comb in Ivory, Silver and Mother-o'-pearl

CH. BOUTET DE MONVEL

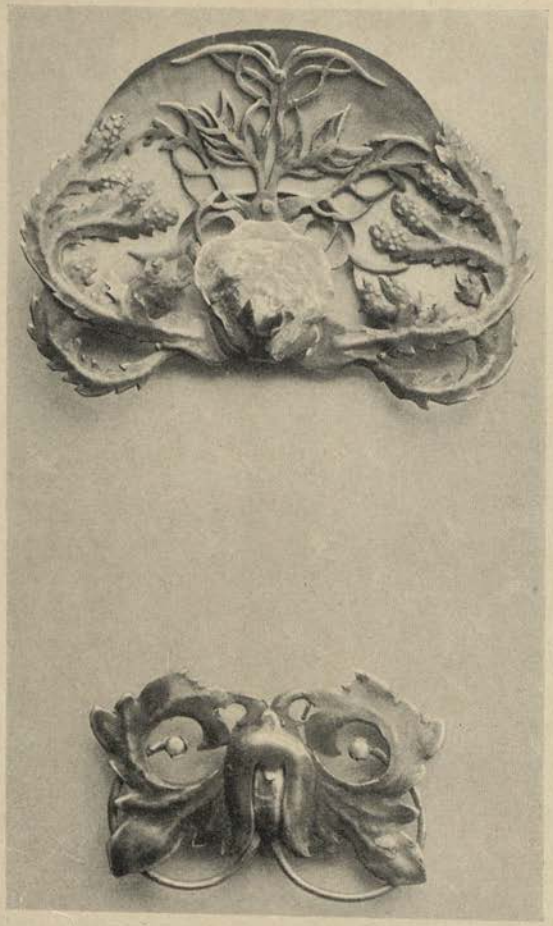


FIG. A

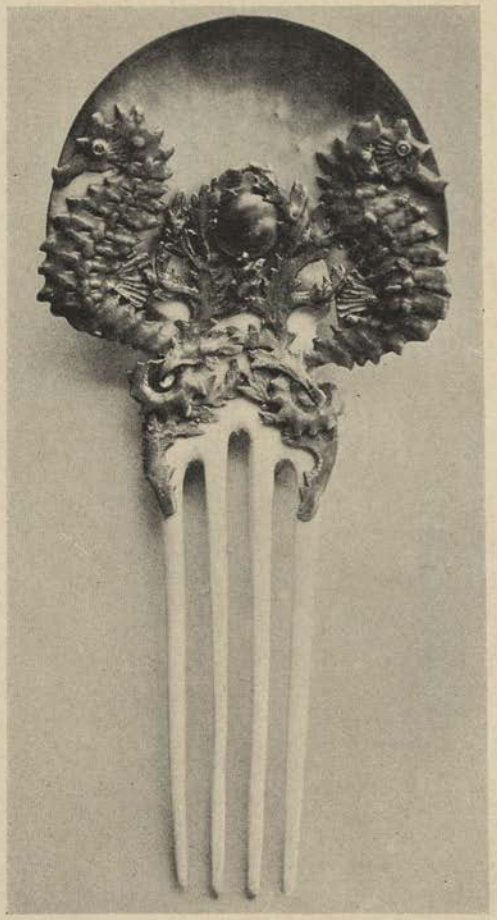
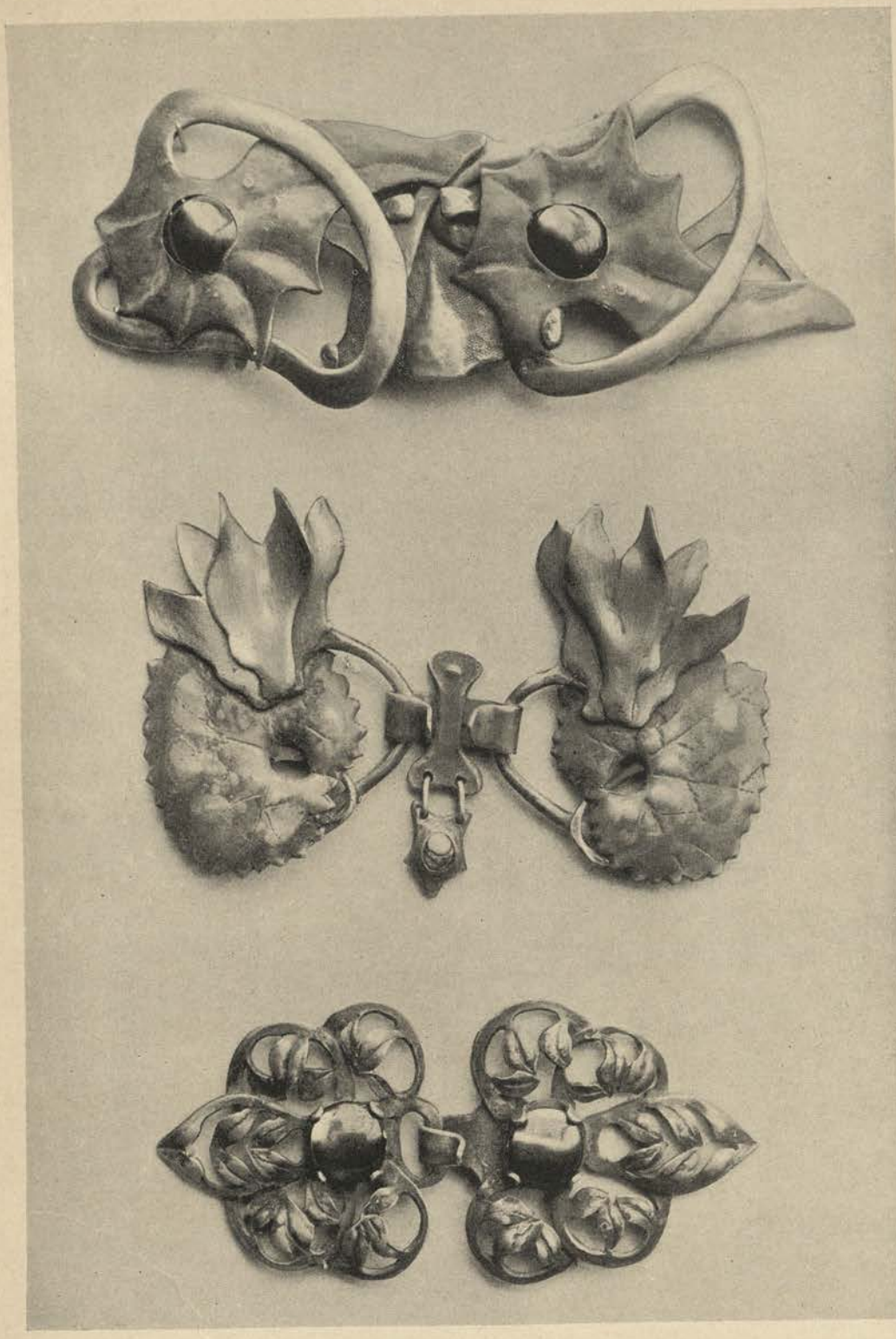


FIG. B

A. Hammered and Chased Silver Brooches
B. Comb in Silver and Mother-o'-pearl

E. MANGEANT



Clasps in Hammered and Chased Silver

E. MANGEANT

PLATE 24

ROYAL ASI

FIG. A

FIG. C

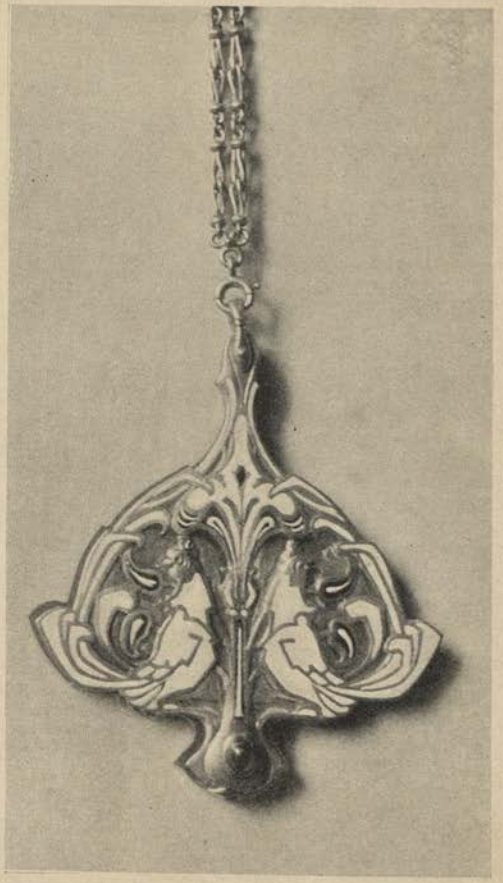


FIG. B

A. *Pendant in Gold and Enamel*
B. *Hanging Mirror in Gold and Enamel*
Executed by L'ART NOUVEAU
Designed by MARCEL BING
C. *Pendant in Gold and Pearls*
Designed by COLONNA

FIG. A

FIG. B

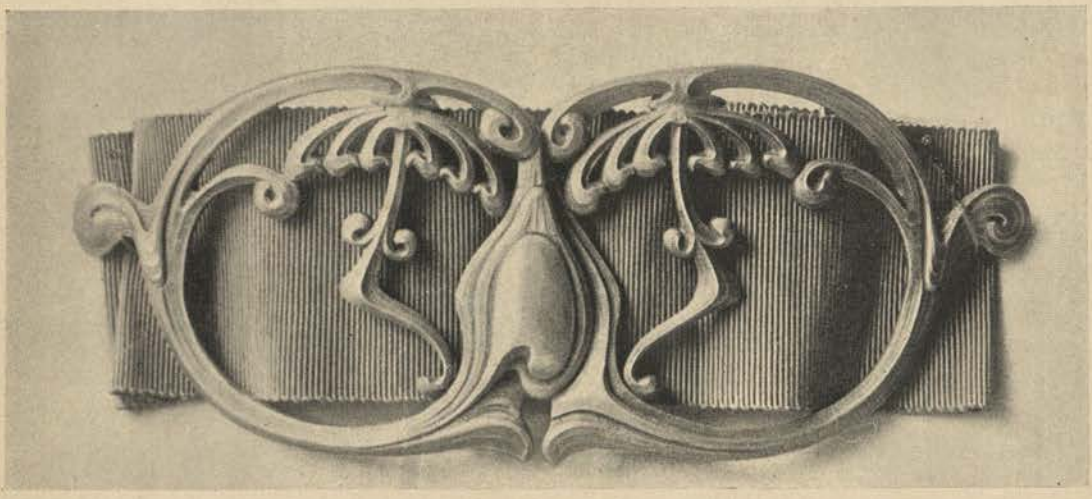
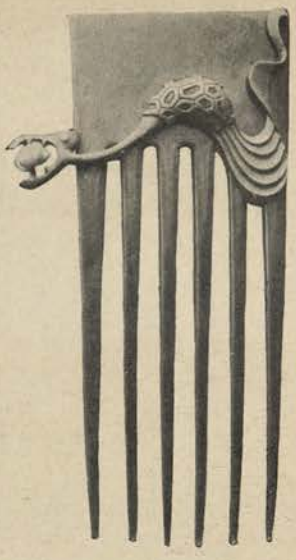


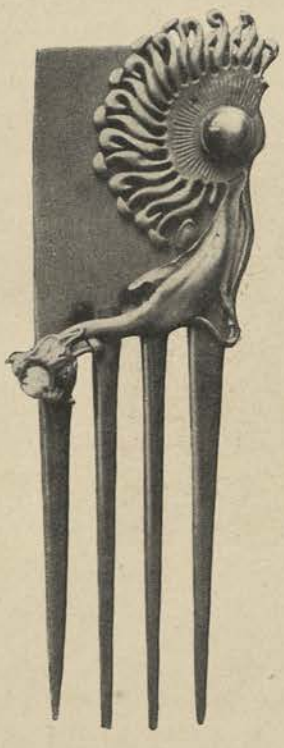
FIG. C

Executed by
L'ART NOUVEAU

A. *Brooch in Gold, Enamel and Ivory*
B. *Pendant in Gold and Enamel*
MARCEL BING
C. *Belt Clasp in Gold*
COLONNA

PLATE 26





Combs in various materials
Designed by ORAZZI
Executed by LA MAISON MODERNE

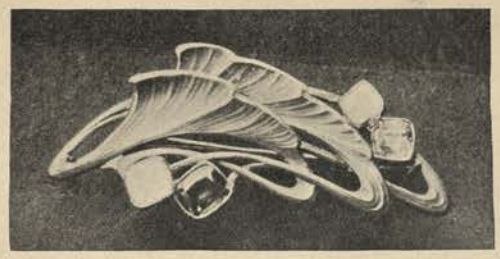


FIG. A

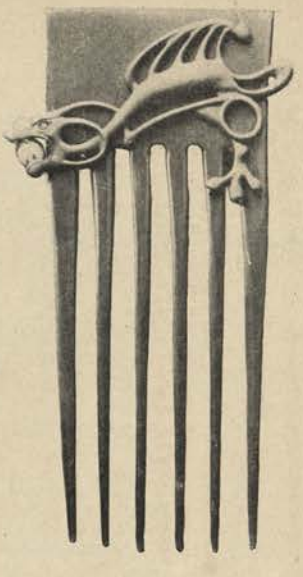


FIG. C

FIG. D

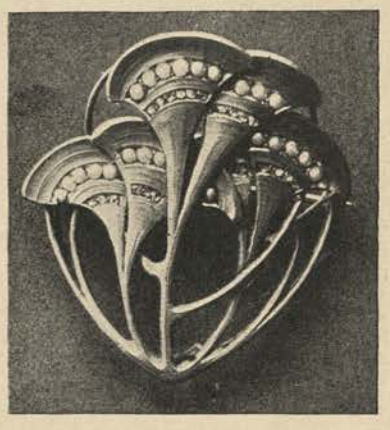
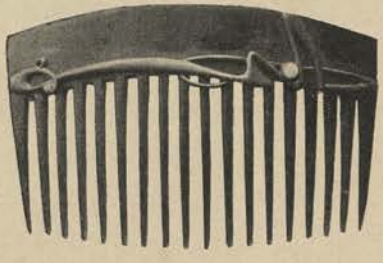
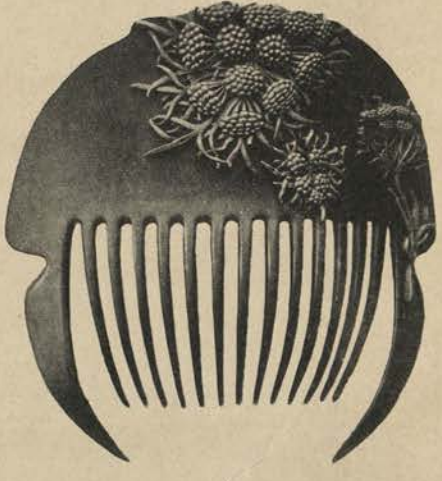


FIG. B

Executed by
LA MAISON MODERNE

A. & B. Brooches in Gold with Precious Stones
Designed by M. DUFRÈNE
C. Comb
Designed by ORAZZI
D. Gold Pendant with Enamels and Precious Stones
Designed by P. FOLLOT

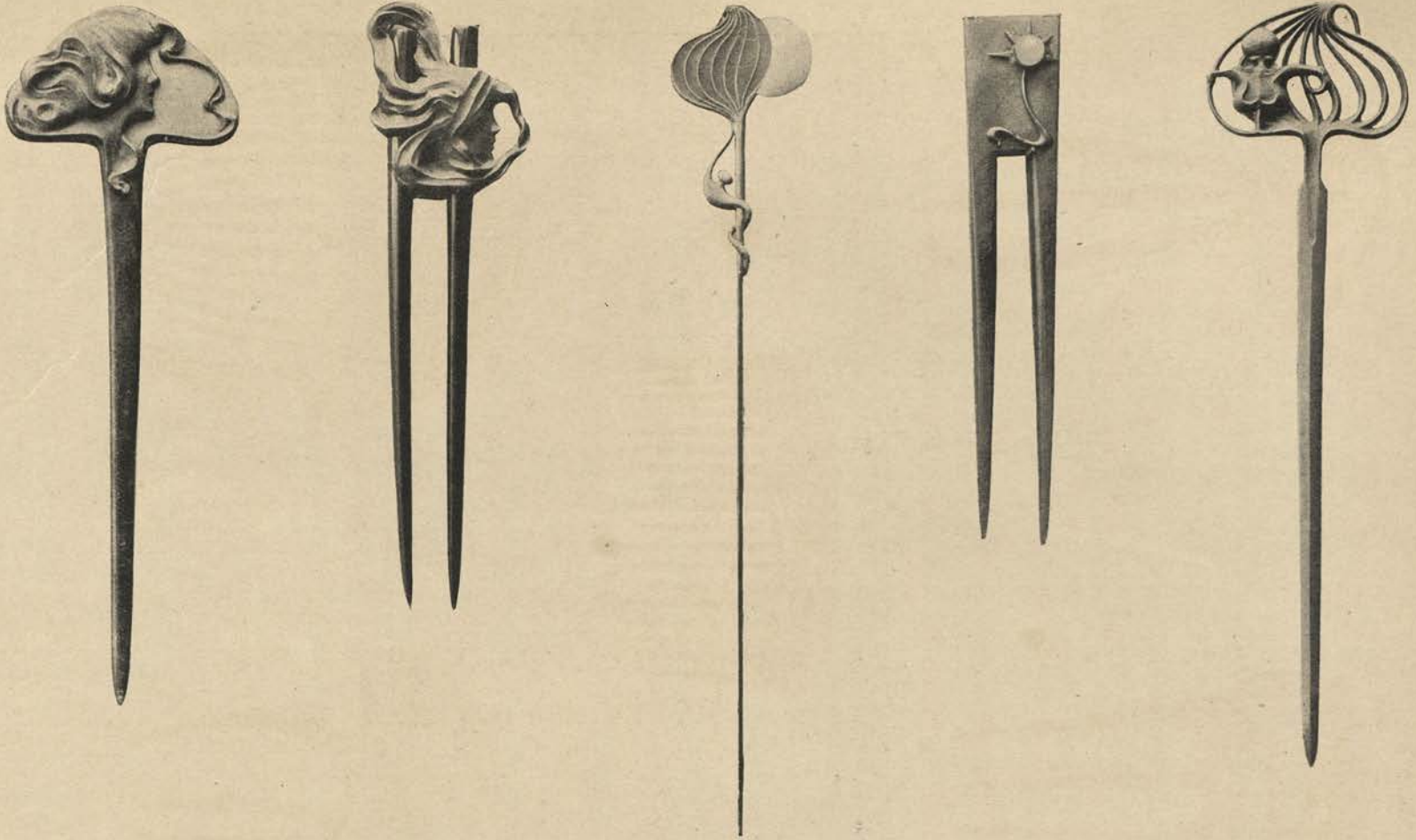




Combs

Designed by ORAZZI
Executed by LA MAISON MODERNE

French



Hat and Hair Pins

Designed by ORAZZI

Executed by LA MAISON MODERNE

FIG. A

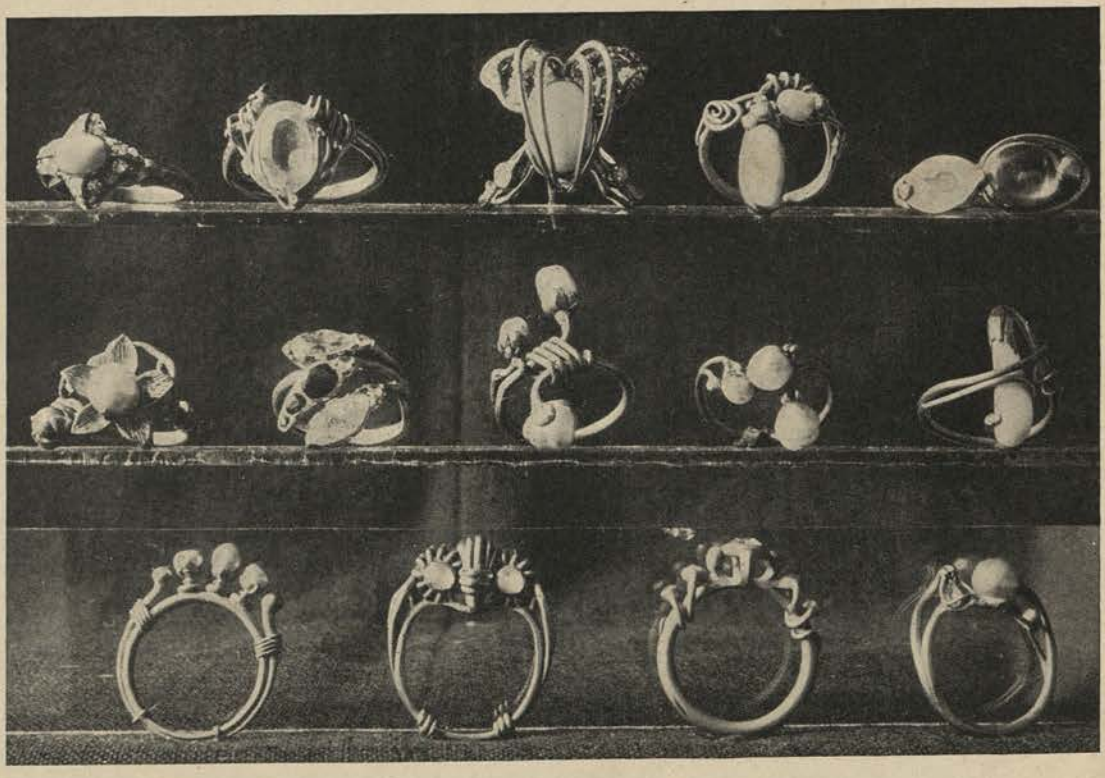


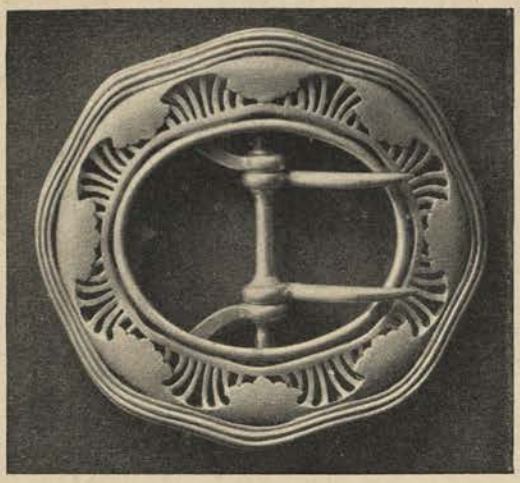
FIG. B

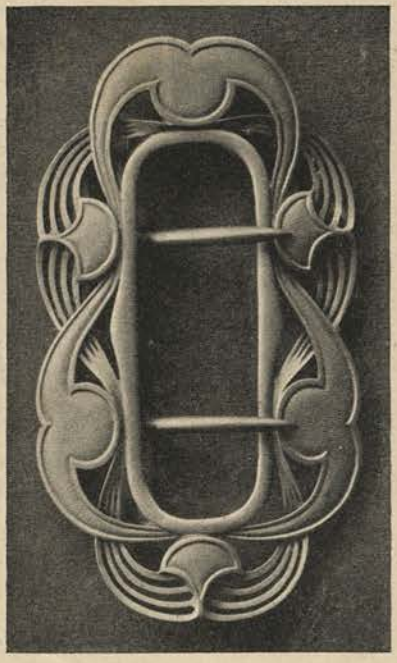
A. Plaque de Corsage in Gold, Enamel and Precious Stones

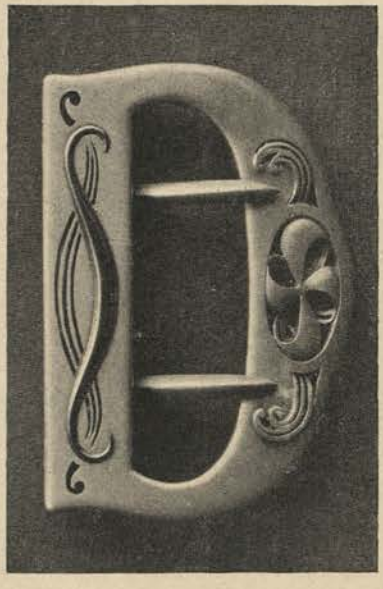
B. Rings

CHARLES RIVAUD

PLATE 31







LIBRA
OF TU
BOMI
BRAN
OF T
ROYAL ASIAT

Silver Waistband Buckles

Designed by TH. LAMBERT
Executed by P. TEMPLIER

Fig. A

Fig. B

Fig. E

Fig. C

Fig. D

A, B, C & D. Silver Brooches
Designed by TH. LAMBERT
Executed by P. TEMPLIER

E. Chatelaine and Watch
Designed by M. DUFRÈNE
Executed by LA MAISON MODERNE

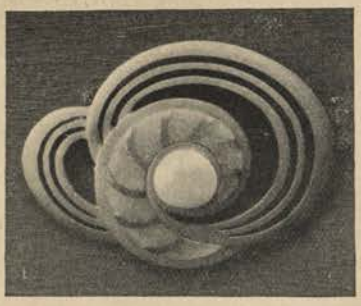


Fig. A

Fig. B

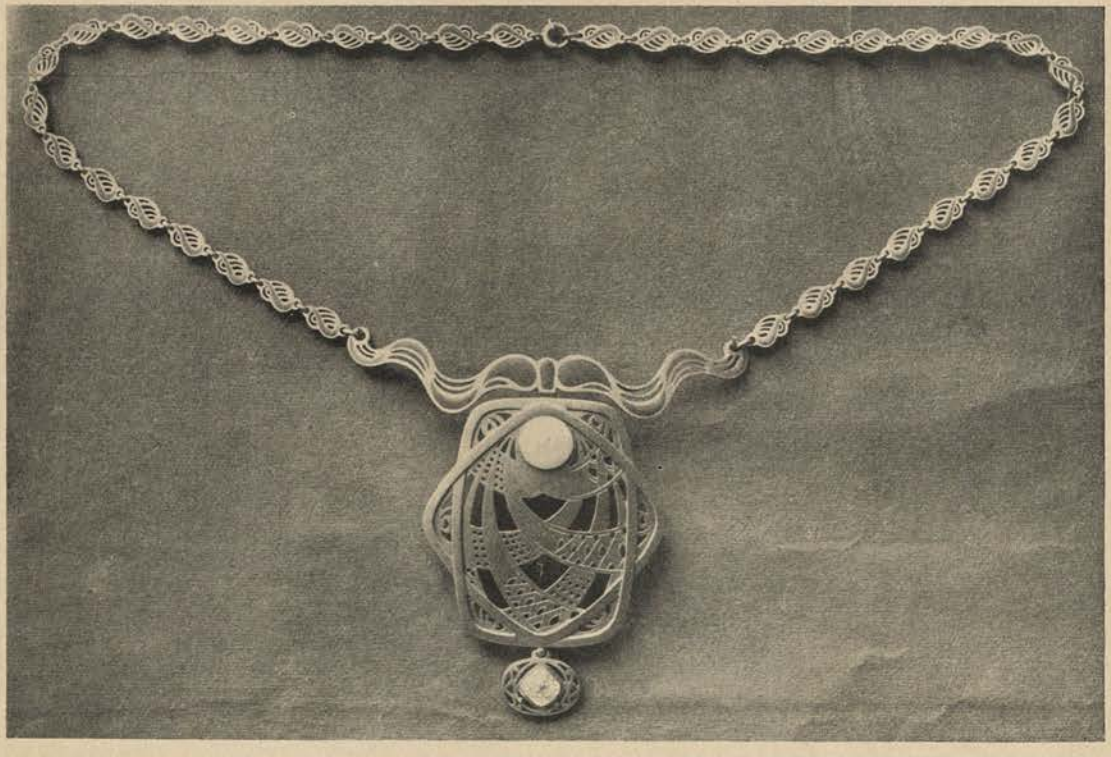


Fig. C

A & B. Silver Brooches
C. Silver Necklet with Pendant

Designed by TH. LAMBERT
Executed by P. TEMPLIER

FIG. A

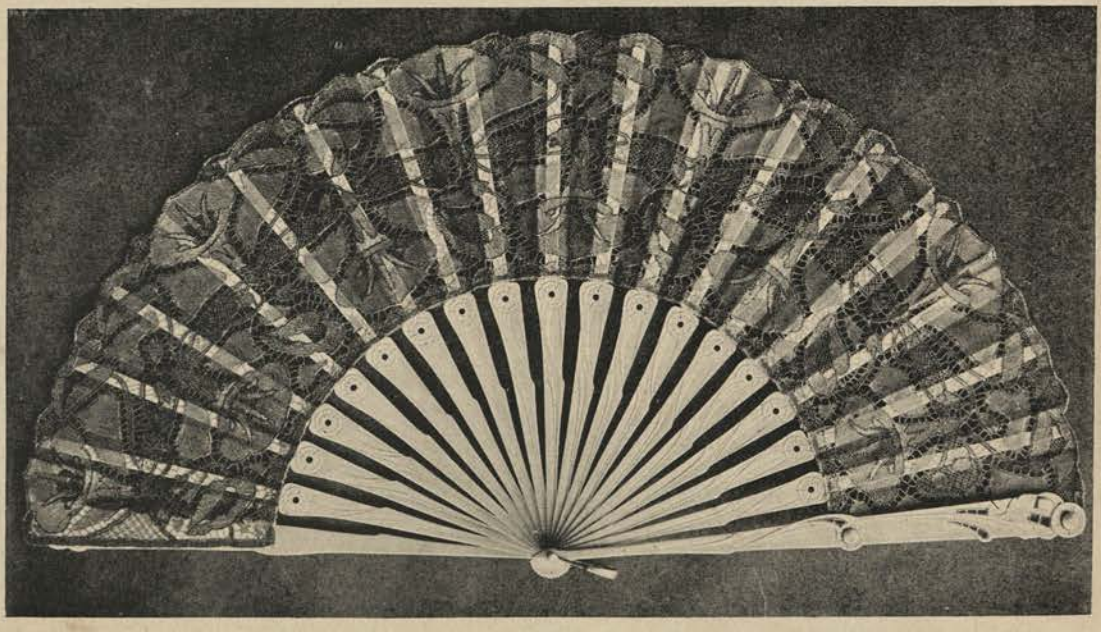


FIG B

A. *Painted Fan*
GEORGES DE FEURE

B. *Lace Fan*
Designed by FÉLIX AUBERT
Executed by LA MAISON MODERNE

PLATE 35

MODERN BRITISH JEWELLERY & FANS. By AYMER VALLANCE.

ONE but the most superficial observers can have failed to note the immense advance that has been attained in British jewellery; though how or at what precise point of time the improvement originated may not be determined with too rash precision. It began not more than fifteen or twenty, nor perhaps later than ten years ago. Somewhere between these two limits is about the approximate date. At any rate, it is certain that, thirty years since, it was quite impossible to procure jewellery in the design and composition of which there entered any artistic taste whatever. Such simply did not exist. Whereas now there is a widespread, though unhappily not a universal, movement amongst us for the design and production of jewellery on true æsthetic principles. The movement may even be described as in a measure concerted, that is, in so far as it presents certain main characteristics common to the work of the various individual artists or schools of artists who are concerned with this branch of decoration.

AND, firstly, must be noted the development of the goldsmith's and silversmith's craft as an important artistic factor entirely distinct and apart from the subsidiary task of stone-setting. The recognition of the art of the metal-worker, as worthy and capable in itself of providing beautiful ornaments, without their serving any such ulterior purpose as sporting trophies or eccentric badges of buffoonery; and also without the adventitious attraction of costly gems, is a decided point gained.

AND, secondly, where stones do happen to be employed, there is an increasing practice of introducing them for the sake of their decorative properties, not, as formerly, for the commercial value they represent in pounds sterling. Mere glitter and the vulgar display of affluence are gradually yielding before the higher considerations of beauty of form and colour. Nor is it any longer deemed improper, should the æsthetic effect of the juxtaposition demand, to set diamonds or other valuable gems side by side with common and inexpensive stones. In these colour combinations, since flash and

transparence are become of minor esteem, jewels, instead of being cut in facets, are not infrequently polished in their natural shape, *en cabochon*, or "tallow-cut," as it is called, their irregularities of formation imparting not a little to the barbaric richness of the ornaments in which they occur.

MOREOVER, out of the taste for colour effects in jewellery has arisen an enthusiastic study of the special peculiarities of many gems not hitherto much sought after; a study resulting in the adoption of certain gems not very precious, yet sufficiently rare, and such that, like Mexican or fire opals, for example, possess peculiar qualities of chameleon-like iridescence or depth or lustre that render them admirably appropriate for quaint and picturesque settings. Among other stones thus employed may be mentioned lapis lazuli; malachite and its corresponding blue mineral, azurite; Connemara marble, or serpentine; amazonite, a light green spar; chrysoprase; and lumachella, Hungarian both in name and origin. The last named consists of fossilised shells imbedded in a black matrix, the shells of wonderful iridescence, or flecked with streaks of vivid colour, and possessing, in short, such ornamental qualities as amply compensate the difficulty of obtaining it and of working when obtained. Another material included in the same category is river pearl, or mother-of-pearl, in the form technically known as pearl "blisters," that is, pearls undeveloped in the shell and misshapen, which nevertheless are peculiarly useful for decorative jewellery. One advantage of these substances is that, on account of their comparative cheapness, one does not scruple to diminish and divide and fashion them as may best serve the purpose in hand; whereas in the case of the more precious stones, like diamonds, whose cost, *ceteris paribus*, increases proportionately with their size and weight, one shrinks from impairing their commercial value, and consequently is apt to preserve them whole, very often at the sacrifice of decorative effect. The craftsman is unhampered in the use of those jewels only which he knows he is at liberty to treat as adjuncts subordinated to his art.

THERE has, moreover, taken place an extended revival of enamelling, an art which offers abundant opportunities for the exercise of the decorator's skill and fancy. It is worthy of remark that our artists' imagination in jewellery seldom degenerates into any great extravagance. For the most part the designs, even among beginners and students in art schools, a number of whom have taken up this branch of ornament, are strictly restrained within bounds, in accord, may be, with our national character of reserve. Few drawings comparatively have been executed, but there is no reason

why a large proportion should not be translated from paper into actual existence; for they are in general fairly simple, straightforward, and practicable, or such that, with but slight modifications, could be rendered quite practicable for working purposes.

IT is often stated that art can only flourish through the patronage of the wealthy, to whose comfort and luxury it ministers. If this be true at all, then surely of all things in the world the jeweller's craft should be a case in point, whereas it is conspicuously the reverse. The artistic jewellery produced in this country has not, from its very nature, appealed chiefly to the richest classes of the community, but rather to those of quite moderate means. And while, on the one hand, it is encouraging to observe how much of good work has been and is being done towards raising the standard of jewellery design amongst us, it is nevertheless disappointing to have to record how little support it has found in influential and official quarters. One notable exception is the commission Mr. Alfred Gilbert received to design a mayoral collar, chain and badge for the Corporation of Preston. The sketch model for the same was exhibited at the Royal Academy in 1888, and, for bold originality of outline, as well as for the crisp curling treatment of the parts executed in sheet metal, must have been, as was remarked at the time, a revelation to the ordinary trade jeweller.

AMONG pioneers of the artistic jewellery movement, Mr. C. R. Ashbee holds an honourable place. He stood almost alone at the beginning, when he first made known the jewellery designed by him, and produced under his personal direction by the Guild and School of Handicraft in the East End. It was immediately apparent that here was no tentative nor half-hearted caprice, but that a genuine and earnest phase of an ancient craft had been re-established. Every design was carefully thought out, and the work executed with not less careful and consistent technique. In fact, its high merits were far in advance of anything else in contemporary jewellery or goldsmith's work. The patterns were based on conventionalised forms of nature, favourite among them being the carnation, the rose, and the heartsease, or on abstract forms invited by the requirements and conditions of the material—the ductility and lustre of the metal itself. Most of the ornaments were of silver, the surface of which was not worked up to a brilliantly shining burnish, in the prevalent fashion of the day, but dull polished in such wise as to give the charming richness and tone of old silverwork. Mr. Ashbee also adopted the use of jewels, not lavishly nor ostentatiously, but just wherever a note of colour would

convey the most telling effect, the stones in themselves, *e.g.* amethysts, amber, and rough pearl, being of no particular value, save purely from the point of view of decoration. Novel and revolutionary as were, at its first appearance, the principles underlying Mr. Ashbee's jewellery work—viz. that the value of a personal ornament consists not in the commercial cost of the materials so much as in the artistic quality of its design and treatment—they became the standard which no artist thenceforward could wisely afford to ignore, and such furthermore that have even in certain quarters become appropriated by the trade in recent times. Mr. Ashbee himself is an enthusiastic student of Benvenuto Cellini, whose treatises he translated, edited, and printed in 1898. But fortunately the influence of Italian style is by no means paramount in Mr. Ashbee's own designs for jewellery, unless indeed the fine and dainty grace which particularly characterises some of his later work is to be attributed to this source. One or two of the necklaces here reproduced are examples of this lighter manner of Mr. Ashbee's, as the two handsome peacock pattern brooches are of his more solid and substantial jewellery; while, again, the necklace of green malachite, turquoise, and silver, with pendants of grape bunches alternating with vine-leaf and tendril ornaments, occupies an intermediate position midway between the two former classes of his work.

ONE is always glad to welcome an artist who is courageous and firm enough to grapple with the practical difficulties that surround him, and who sets about to reform, where need requires, the native industry of his own neighbourhood. Such is the aim of Mr. and Mrs. Arthur Gaskin. Their home is in a locality where a large amount of very deplorable jewellery is produced; so deplorable that they determined, if possible, to provide an antidote to the prevailing degradation. And the reason why the vast mass of the trade jewellery manufactured in Birmingham is bad is that in style and outline it is utterly devoid of artistic inspiration, while at the same time it is perfect as concerns mere technique. The pity of it is that such excellent workmanship should be wasted on such contemptible design. Mr. Gaskin, therefore, saw no alternative but to start afresh, reversing the accepted order of things. His plan is to give the foremost care to the design, and only secondly to regard technique; and so, by keeping design well in advance, executive skill following after, to raise the former to its proper level. Absence of mathematical uniformity is no doubt held to be a blemish in the opinion of the tradesman, but it gives a living and human interest to the work, and a decorative quality which machine-made articles

cannot claim to possess. Mr. Gaskin came to the conclusion that it was of little benefit for a draughtsman to make drawings on paper to be carried out by someone else; studio and workshop must be one, designer identical with craftsman. It is not very many years since Mr. Gaskin, ably seconded by his wife, started with humble, nay, almost rudimentary apparatus, to make jewellery with his own hands; but the result has proved how much taste and steadfast endurance can accomplish. Their designs are so numerous and so varied—rarely is any single one repeated, except to order—that it is hardly possible to find any description to apply to all. But it may be noted that, whereas a large number have been characterised by a light and graceful treatment of twisted wire, almost like filigree, the two pendants here illustrated seem to indicate rather a new departure on the part of Mr. Gaskin, with their plates of chased metal, and pendants attached by rings, a method not in any sense copied from, yet in some sort recalling the beautiful fashion with which connoisseurs are familiar in Norwegian and Swedish peasant jewellery.

NEXT in order may be mentioned Mr. Fred Robinson. This artist is actuated by similar ideals as Mr. and Mrs. Gaskin, as is evidenced more especially by his necklace with bent wire pendants of open-work arabesque.

ANOTHER artist of distinction is Miss Annie McLeish, of Liverpool, whose jewellery design, particularly in the way in which the several parts are connected together—an ornamental feature being made out of the structural requirement of strengthening and tying together the portions pierced *à jour*—is curiously suggestive of the perforated iron guards of Japanese sword-handles. At the same time, it is not to be implied that Miss McLeish is at all an imitator of Japanese work. Another point to be noticed is her decorative use of the human figure, in which regard two more lady designers, Miss Larcombe and Miss Winifred Hodgkinson, also excel. The latter, to whose work black-and-white reproduction scarcely does adequate justice, is stronger in her figure work than in that which comes easiest to most people—to wit, the treatment of floral forms that constitute the subordinate portions of the design.

THE number of ladies who have achieved success in jewellery design proves this, indeed, to be a craft to which a woman's light and dainty manipulation is peculiarly adapted. Besides those already mentioned one has only to instance Miss Ethel Hodgkinson and Miss Swindell, who both contribute graceful designs for hat-pins and other small articles; Miss Dorothy Hart, whose charming

pentacol is executed by herself; Miss Kate Fisher and Miss McBean, in whose designs for clasps, etc., enamel is a prominent item; Miss Alabaster, whose beautiful gold brooch, adorned with blue and green enamel, is based on a *motif* of trees with intertwining stems and roots; and Miss Rankin, whose four silver hat-pins of handsome design, representing a peacock, thistles, and Celtic beasts respectively, are executed by Mr. Talbot, of Edinburgh, himself a designer as well as artificer. Miss Edith Pickert, in her designs for various articles of jewellery, usually employs a fairly thick outline of metal to enclose a coloured enamel surface. How diversely one and the same *motif* may be rendered in different hands is illustrated by a comparison of Miss Pickert's belt design and Mr. Nelson Dawson's belt-clasps, both in enamel and both founded on the flower "love in a mist."

MR. NELSON DAWSON, well known as an eminent metal-worker and active member of the Society of Arts and Crafts, is also Director of the Artificers' Guild. Another belt-clasp from his design represents the delicate form of the harebell plant.

MR. EDGAR SIMPSON, of Nottingham, is an artist of great gifts, as his drawings and, still more, the specimens of his actual handiwork here illustrated fully testify. Many excellent designs lose vigour and character in the process of execution from the original sketch; but Mr. Simpson, on the contrary, manages to give his designs additional charm by the exquisite finish with which he works them out in metal. Particularly happy is this artist's rendering of dolphins and other marine creatures; as in the circular pendant where the swirling motion of water is conveyed by elegant curving lines of silver, with a pearl, to represent an air-bubble, issuing from the fish's mouth.

MR. DAVID VEAZEY'S work, including, among other things, a hair-comb decorated with enamel, has a variegated opal-tinted quality of colour; while Miss Barrie obtains admirable effects in translucent enamel without backing, after the Russian method. Her design for a belt-clasp with interlaced ornament and stones is excellent. Other belt-clasps and buckles are from designs by Mr. Oliver Baker. Some of this strap-work ornament looks as though it might have been produced by casting from a model; but, as a matter of fact, it is entirely wrought and folded by hand.

MR. AND MRS. McNAIR'S jewellery, as well as that of Mr. and Mrs. Mackintosh, has that quaint mannerism which one instinctively associates with the Glasgow school of decorators, as also, in a still more marked degree, that of Mr. Talwyn Morris,

whose characteristic book-covers are well known. For jewellery, he frequently elects to work in aluminium. His design is strikingly original in effect, though on analysis it is found to consist of very simple units, such as various-sized rectangles overlaid, their boundary lines interpenetrating ; with the occasional apparition of a peacock's eye-feather or the bird's neck and head in the midst. In these cases a completer sense of organic unity might be obtained if, instead of a detached limb, the whole bird were represented, or some other logical coherence established between the incidents of the composition.

MR. THOMAS COOK, of West Ham, inserts small slabs of mosaic, after the Italian mode, only he frankly adopts a purely conventional treatment, wisely refraining from any approach to pictorial realism.

IT is a hopeful sign that in many of the technical art schools throughout the land students are taking up jewellery design, and not only that, but in some cases carrying out the actual work themelves. It is largely due to the same fostering influence that the beautiful art of enamelling, frequently referred to above, has been developed amongst us, notably at the Central School of Arts and Crafts, where classes for this department were inaugurated under the able guidance of Mr. Alexander Fisher. But if the improvement in jewellery is to be general and permanent, in order to set it on a secure basis the motive power must come from within. Much good, therefore, may be expected to result from the official sanction afforded by the Goldsmiths' Company to the jewellery work of their Technical Institute, to which a number of very creditable designs owe their existence. Among others may be singled out some decorations for watch-backs, a branch of the craft as useful as it is neglected ; those who have taken it up, like Miss Kate Allen, for instance, being unfortunately but rare exceptions. There is no reason, however, why everyone who carries a watch should not enjoy in it the constant companionship of a thing of beauty.

TO sum up, then, if our modern art jewellery cannot boast any conspicuously brilliant features, at any rate it is of a high average standard. And though, as is the case of all good work, it must needs share many qualities in common with the noble treasures of the past, it yet does not assimilate to any historic style. In fine, it is original ; and, withal, there may be traced in most of it a certain family likeness. It seems almost as if some new-born idea were really beginning to dominate it with the impress of a distinct nationality, destined to develop some day into a tradition which future generations may justly feel it a privilege to follow.

THE case of fans is the exact opposite to that of jewellery. In the former department, it cannot be said that there exists any sort of consensus of ideals, nor any paramount type of ornament. And, notwithstanding the existence amongst us of some few fan-painters of very considerable repute, their operations remain as yet quite personal and individualistic. They have no regular following; have founded no school of decoration. It is, therefore, a subject still open to determine by what principles the ornament of fans should be guided.

FIRSTLY should be taken into account the peculiar shape of the surface available for decoration; and, secondly, the fact that this surface is not a flat plane, but such that must in practice infallibly be broken into so many set divisions or folds. The latter circumstance is the real crux of the question, many decorations, otherwise beautiful enough in the flat, being utterly ruined in effect as soon as they undergo the ordeal of mounting. Thus it may perhaps seem an ingenious plan to subdivide the space horizontally, but it must be remembered that every horizontal line will lose its value when converted, as it must be, into a series of irregular zigzags. The folding is an essential factor, without taking which into account no fan decoration can be satisfactory. In setting out the design, then, it should always be borne in mind that no sharply defined straight lines are admissible, except those that radiate from the centre; and that, of curves, concentric ones are the best, such, that is, as are parallel with the arc shape. If the ornament is floral, it may take the form either of a powdering, or of an all-over pattern of moderately small scrolls. Those on a large scale would run counter to the folds in too emphatic a manner to be agreeable. In figure subjects, of course, care should be taken so to dispose them that no important feature like an eye or a nose be split asunder by the lines of the folds. The larger and more pronounced the pattern, the more necessary it is to observe these conditions. On the other hand, where the colouring is of fairly even tone, and without strongly contrasted masses, or where the design is on a small scale, the surface can the more safely be spaced out by lines or medallions or cartouches, or other devices that may commend themselves.

AS regards material, there is no question that a silk ground, prepared with rice-size and stretched, until the decoration is completed, on a stretcher, offers as suitable a texture as one could desire for delicate and softly-blended harmonies in water-colour; as the fans of Mr. Conder, a prolific fan-painter, whose work appeals to a large circle of admirers, amply testify. The detail

is all Mr. Conder's own, though the influence of French XVIIIth century ornament is unmistakable.

MISS SYRETT again is a clever artist working on somewhat similar lines. No one, however, who knew her figure compositions in her Slade School days, productions full of promise, if marred by the attenuated model with prim, smooth-drawn hair, the type of Carlos Schwabe's illustrations to "Le Rêve" and "l'Évangile," could have foreseen that Miss Syrett would develop in the direction of her present work. The reduced black-and-white illustrations convey no idea of the tender beauty of the colouring, nor of the exquisite pen-work in brown with which such features as the faces, hair, and hands are executed.

ANOTHER gifted artist is Mr. Brangwyn, who now makes his *début* as a fan decorator, with a finished painting on silk, and also a crayon study for the same purpose. His design shows how much individuality an artist may impart even to work consciously founded on that of a past style. Here, for example, in the drawing of Cupids shooting their darts at a pair of lovers, may be recognised the very figures of the Trianon period, but happily without any of their doll-like affectation and effeminacy.

THOSE who recollect Miss Jessie King's drawing in the last winter's special number of THE STUDIO—her *Pelleas and Mélisande* —in which the lank forms of Schwabe or Torop were combined with a wealth of accessory ornament of the artist's own, will scarcely recognise her hand in the present fan. She seems to be able to pass with marvellous facility from one fully matured style to another. The elaborate, nay, luxuriant finish of the whole, to say nothing of separate details such as the butterflies, the festoons, knots, etc., vividly recall the work of the late Aubrey Beardsley. It is no derogation of Miss King's remarkable powers to assert that, but for the existence of Mr. Beardsley, this drawing of hers would certainly not have been what it is. One could wish that, for the sake of support to the leaf, more room had been allowed to the sticks. But, apart from this defect, the dainty care with which every minute detail is consistently carried out merits little else than praise.

MISS CHRISTINE ANGUS contributes two designs—one, in a pictorial style, for a paper fan, not nearly so decorative as the other, of nude boys and sweet peas, for painting on silk. Miss Ethel Larcombe's gauze fans are attractive compositions, which bear tokens of a diligent appreciation of Granville Fell.

ANOTHER kind of fan ornamentation is exemplified by the stencil work of Mr. Reginald Dick and Mr. Thomas Cook. It is true these

decorations are in a degree, but only in a slight degree, mechanical. The one unchangeable element is the white tie-lines of the pattern. For the rest, no little skill is required of the artist in devising and cutting his stencil. The number of plates is limited, but the mode adopted of colouring by hand admits of such variations that no two specimens from the identical stencil plates would ever be alike. Mr. Dick's fan is provided with enamelled sticks in keeping with the other parts of the decoration. Mr. Cook's design is the less characteristic of this particular method. Indeed, though finished off at either end with a certain plausibility, the pattern is an obvious repeat, and such that might very well be the section of a circular dish border.

LESS ambitious are the designs for different sorts of lacework by Miss Hammett and Miss Naylor. Each of these patterns, while keeping strictly within the limits of the special technique proposed, shows yet much freshness and fertility of resource. In the one case the design is floral, in the other the theme is relieved by the introduction of bird forms into the composition.

TO conclude, the scope for decoration that fans afford is so great, and the possible methods so manifold, that the wonder is there are not many more artists employed in this industry. It is one well worthy of their attention ; and it is to be hoped that no long time may elapse before the joint efforts of designers may, in this, as already in other branches of arts and crafts, result in something like a native style of ornamentation being evolved.

AYMER VALLANCE.

(British)

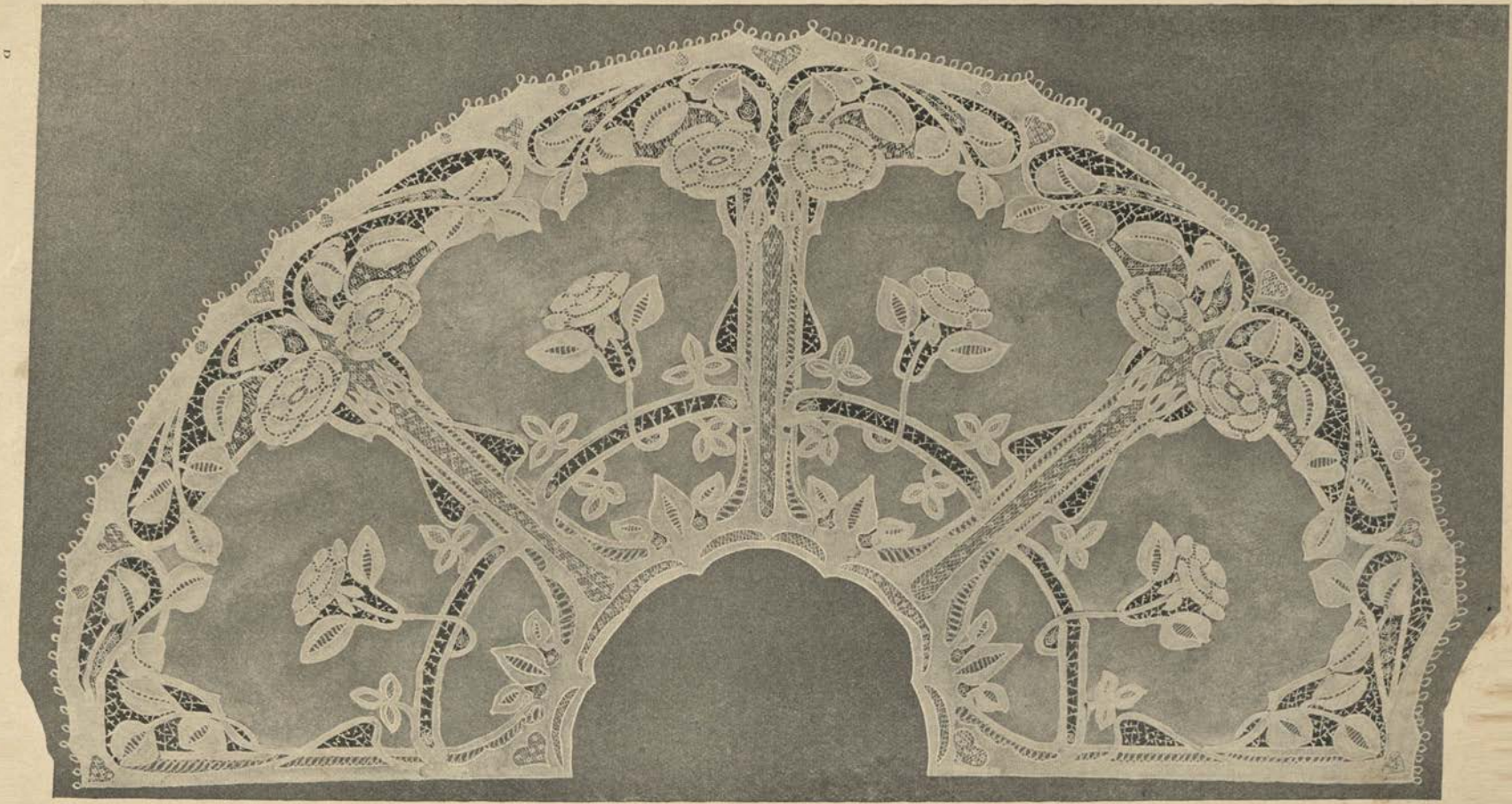
A FAN PAINTED ON SILK

BY

FRANK CONDER.

(In the possession of Thomas Greg, Esq.)

PLATE 2



Design for a Lace Fan
MYRA NAYLOR
PLATE 3

Design for a Lace Fan
MYRA NAYLOR
PLATE 4

(British)

A FAN PAINTED ON SILK

BY

FRANK CONDER.

(In the possession of Dalhousie Young, Esq.)

PLATE 5

FIG. A

FIG. B

A. "*The Medallion*" *Fan*
B. "*A Travesty*" *Fan*

FRANK CONDER

(By permission of Messrs. Carfax & Co.)

PLATE 6

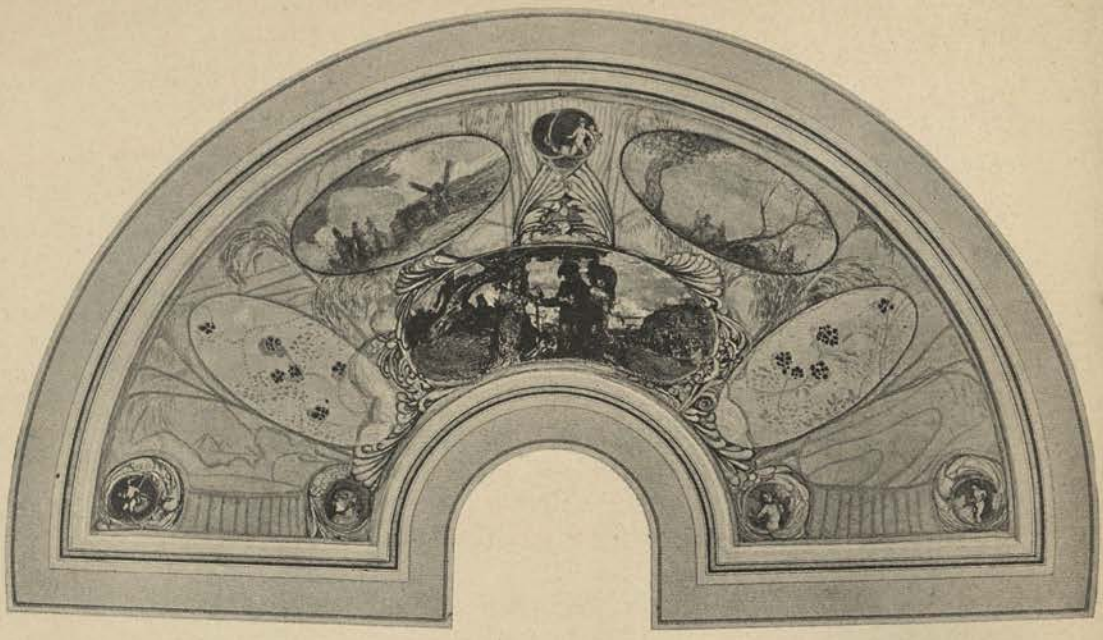


FIG. A

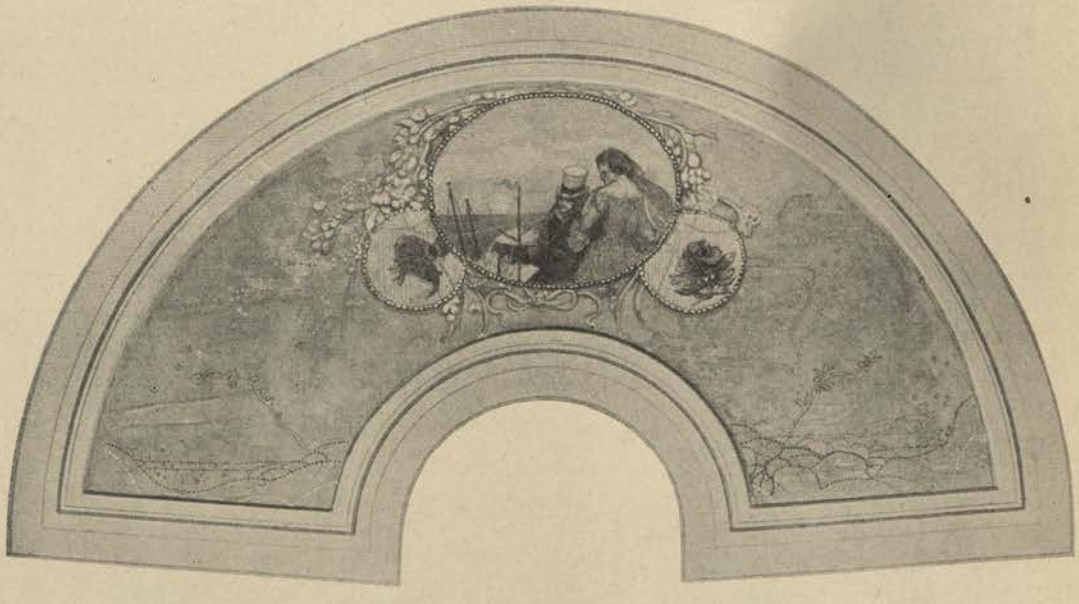


FIG. B

A. "*The Empire*" *Fan*
B. "*L'Anglaise*" *Fan*
FRANK CONDER

PLATE 7

(By permission of Messrs. Carfax & Co.)

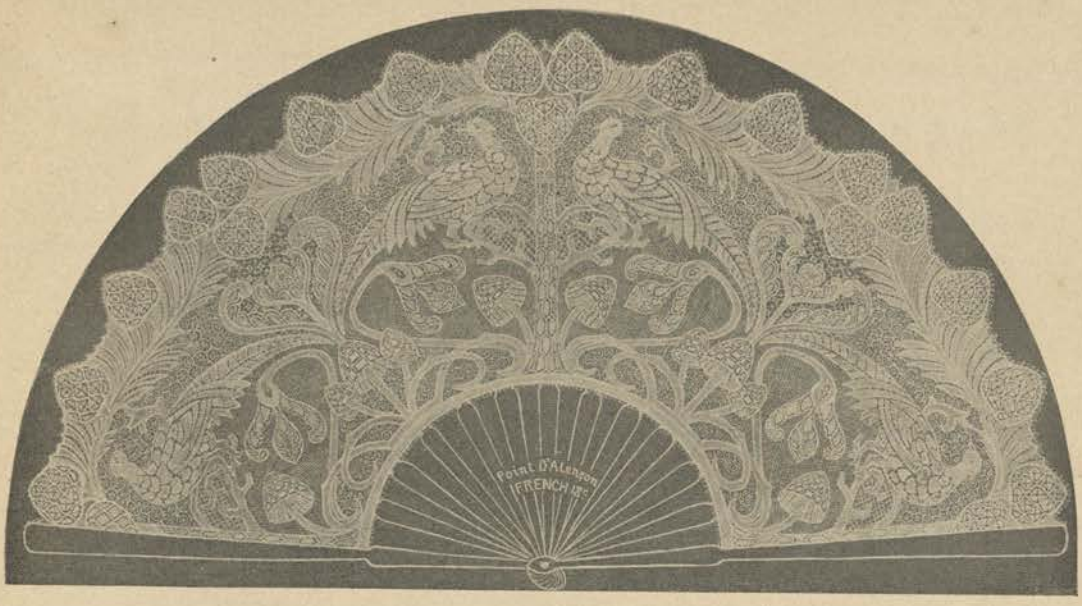
(British)

A PAINTED SILK FAN

BY

FRANK BRANGWYN.

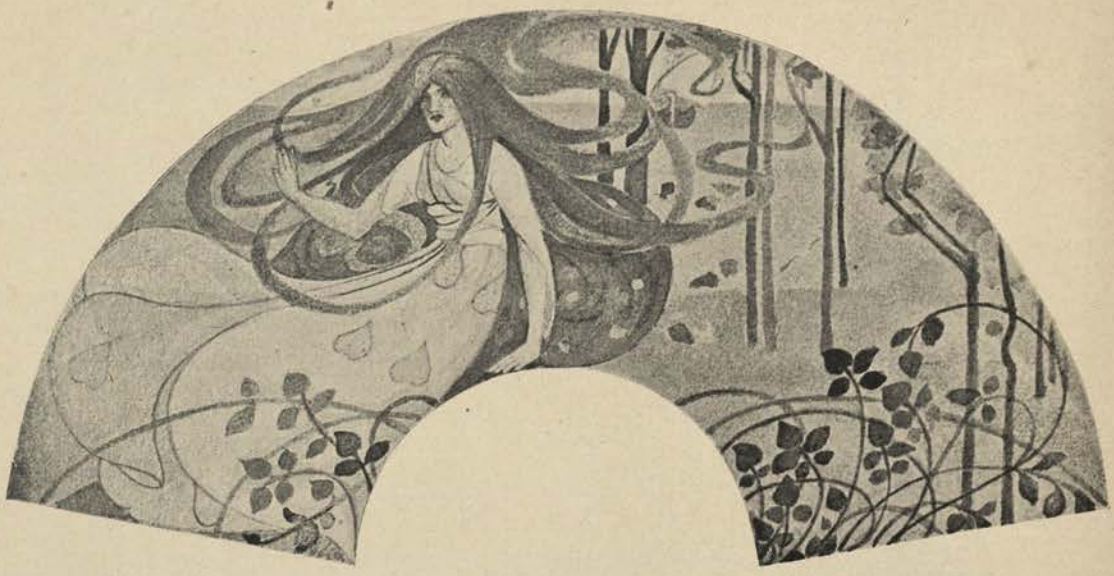
PLATE 8



Designs for Lace Fans

LYDIA C. HAMMETT

PLATE 9



Designs for Painted Gauze Fans

ETHEL LARCOMBE

PLATE 10

(British)

"THE COURT OF LOVE"

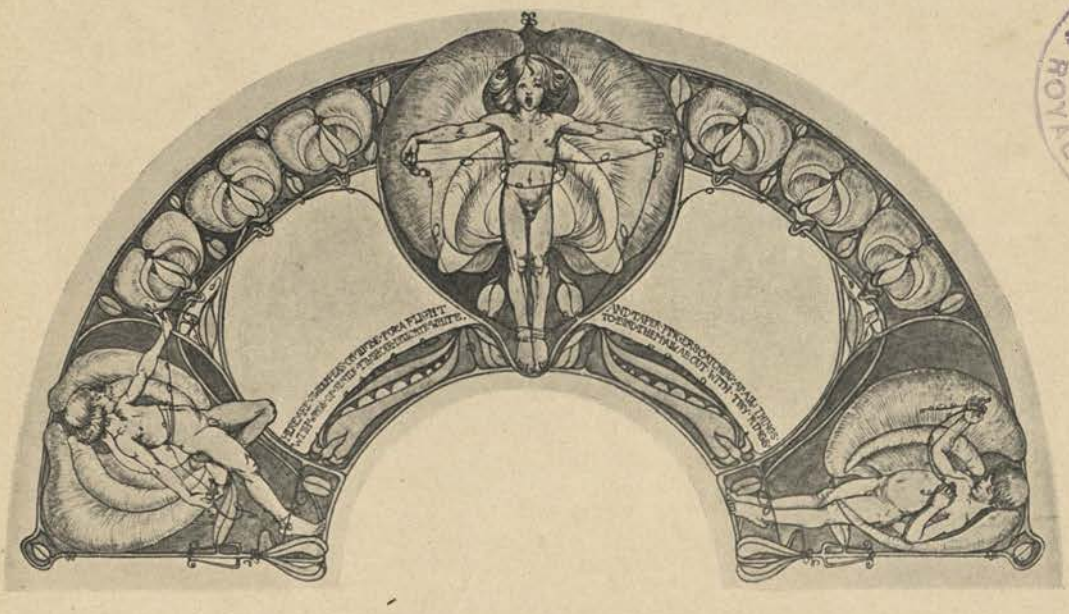
DESIGN FOR A PAINTED FAN

BY

H. GRANVILLE FELL.

PLATE II

British



Designs for Painted Silk Fans

CHRISTINE ANGUS

PLATE 12

Painted Silk Fans

NELLIE SYRETT

PLATE 13

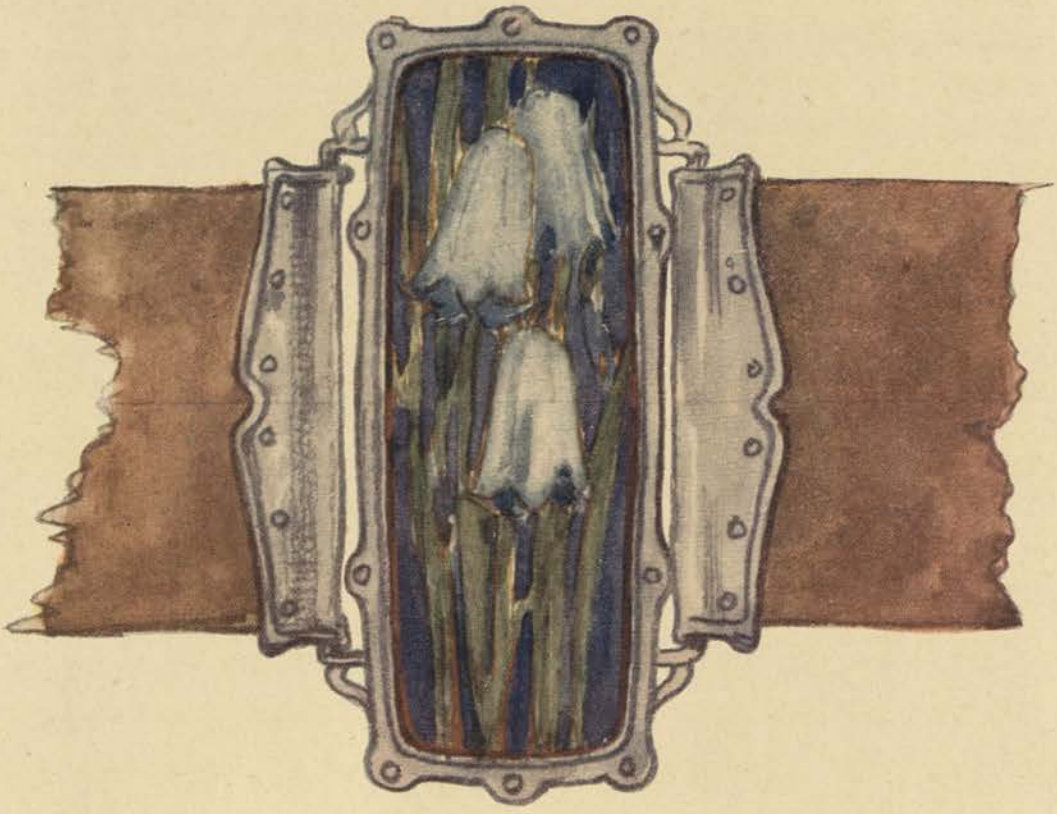
(British)

BUCKLE IN WROUGHT SILVER AND ENAMEL

BY

NELSON AND EDITH DAWSON.

PLATE 14



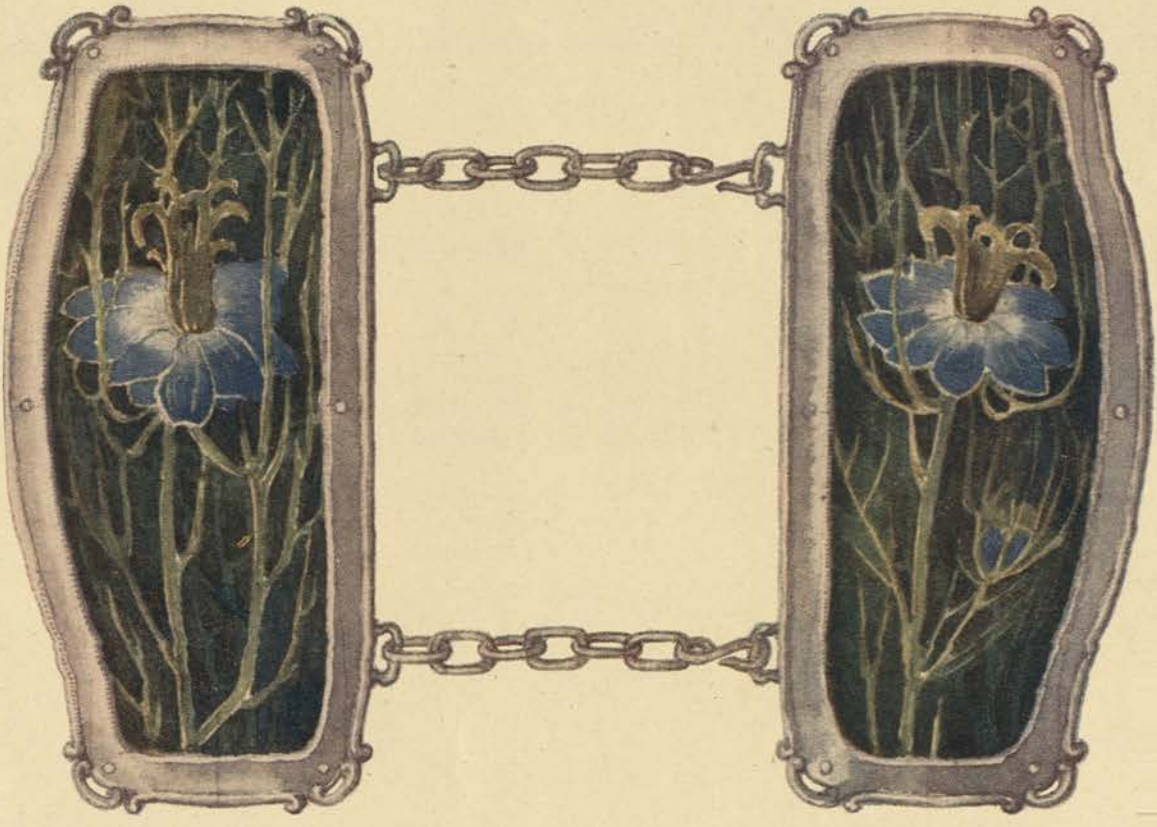
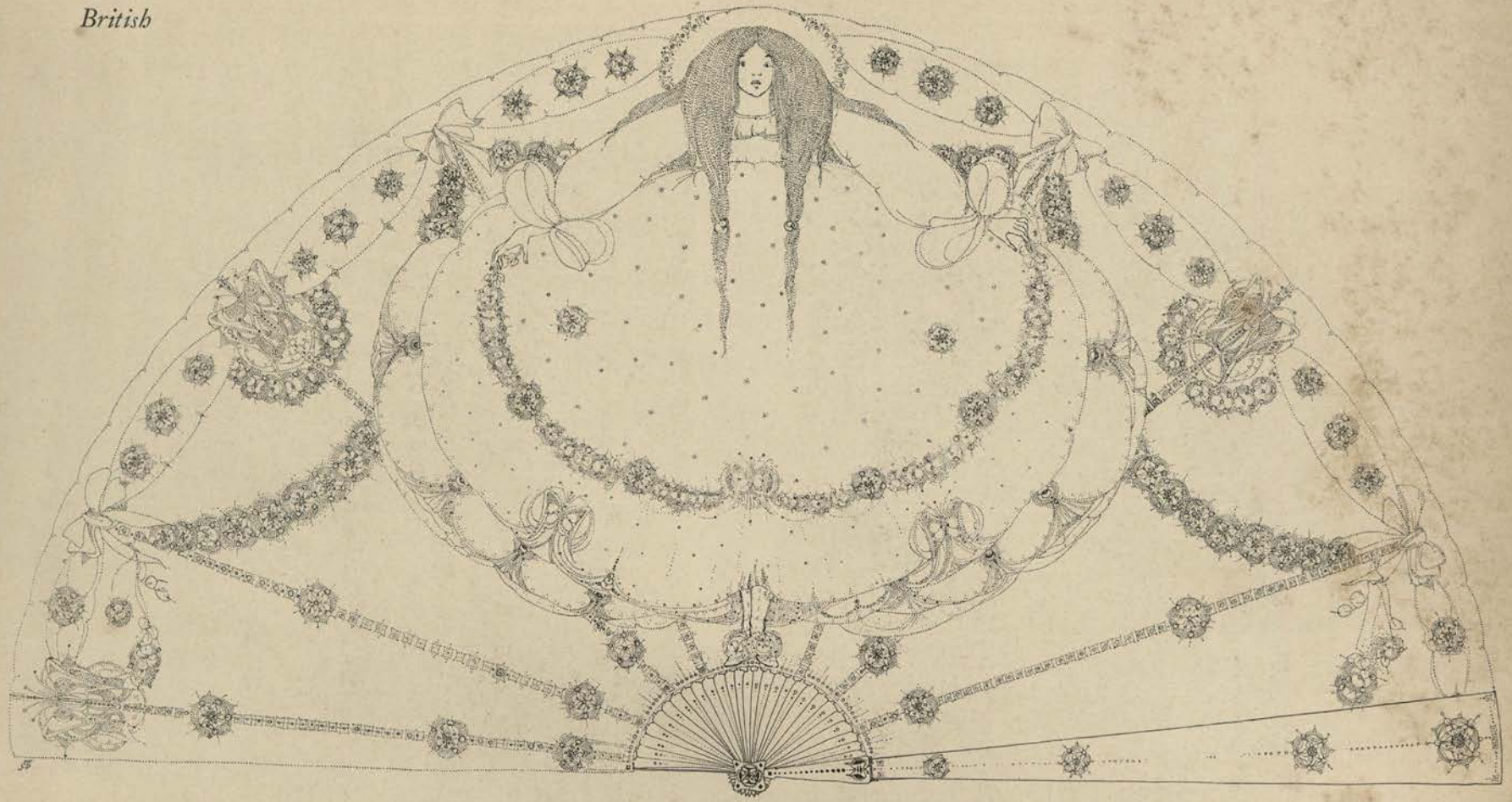


FIG. A

FIG. B

A. Painted Silk Fan
THOMAS A. COOK

B. Painted Silk Fan
NELLIE SYRETT



Design for a Fan

JESSIE M. KING

PLATE 16

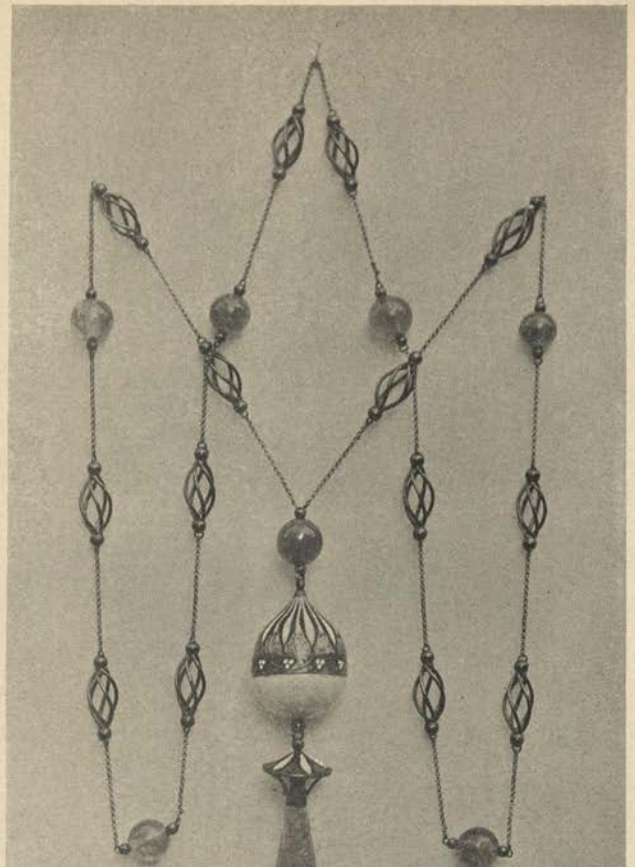


FIG. A

FIG. B

A. Necklet in Gold and Silver, with Amethysts and Enamels
B. Necklet in Silver and Gold, green Malachite and Turquoise

Designed by C. R. ASHBEE
Executed by THE GUILD OF HANDICRAFT

FIG. A

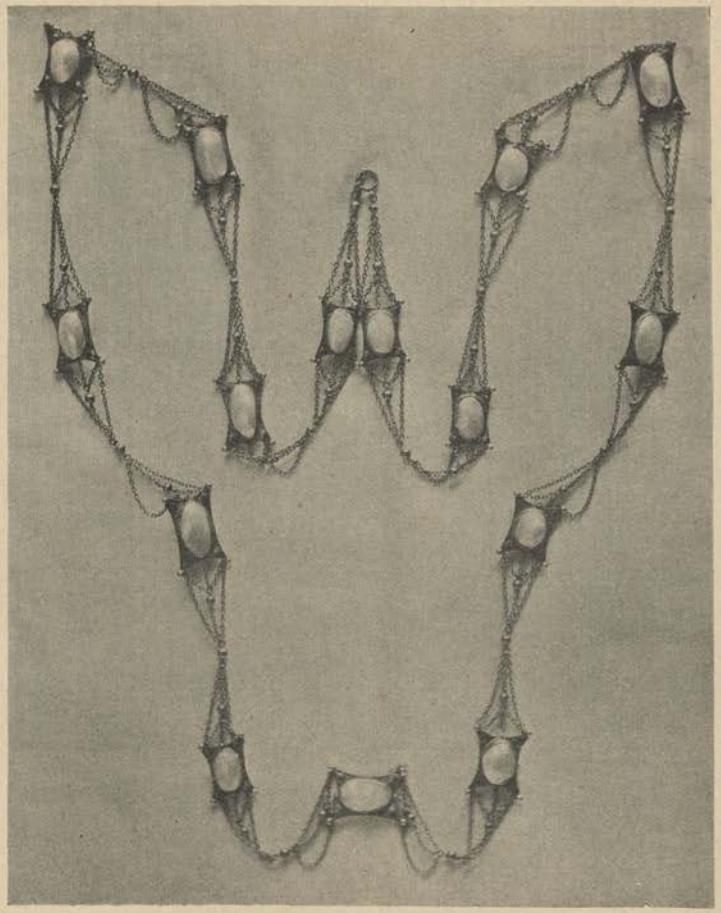


FIG. B

A. Necklet in Gold, Pearls and Enamels
B. Silver Muff-Chain with Pearl Blisters

Designed by C. R. ASHBEE
Executed by THE GUILD OF HANDICRAFT

(British)

Comb in Mother-o'-pearl and Enamel
B. J. BARRIE

Comb in Beaten Silver with Ivory Prongs
DAVID VEAZEY

Hair Comb in Silver and Transparent Enamels
KATE ALLEN

PLATE 19

FIG. A

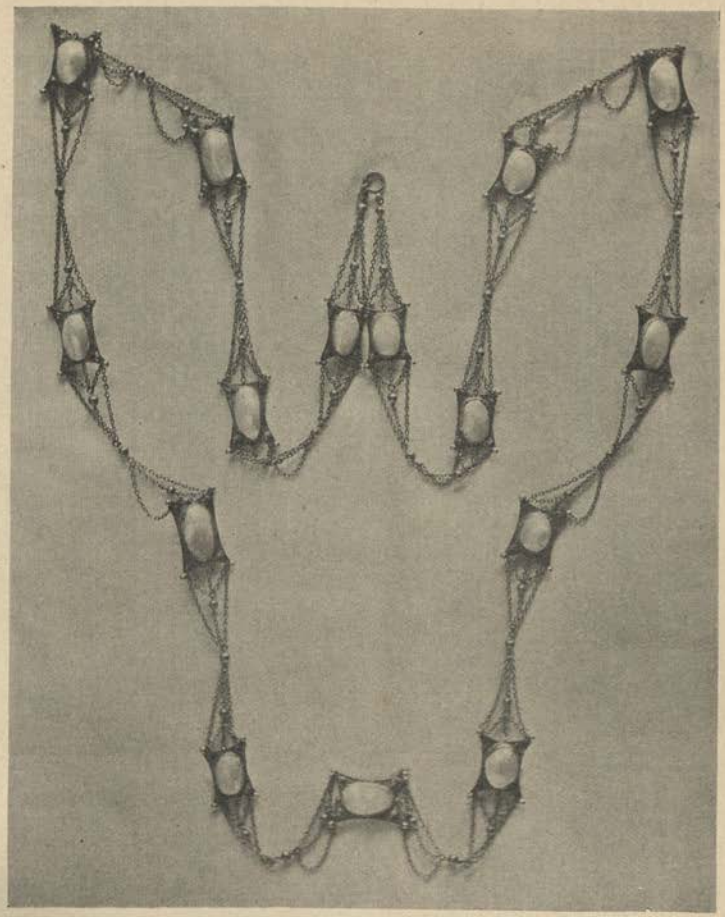


FIG. B

A. Necklet in Gold, Pearls and Enamels
B. Silver Muff-Chain with Pearl Blisters

Designed by C. R. ASHBEE
Executed by THE GUILD OF HANDICRAFT

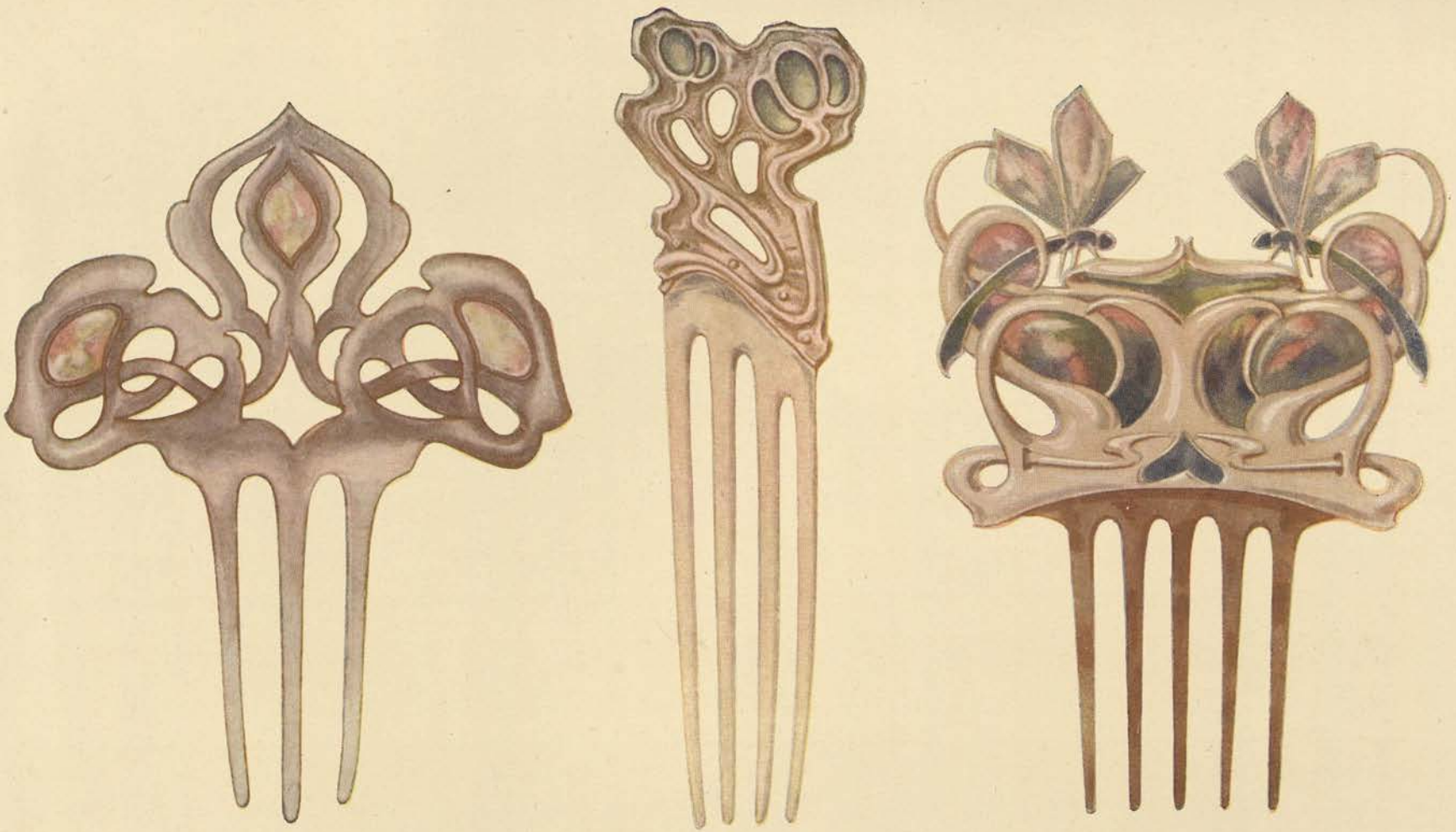
(British)

Comb in Beaten Silver with Ivory Prongs
DAVID VEAZEY

Comb in Mother-o'-pearl and Enamel
B. J. BARRIE

Hair Comb in Silver and Transparent Enamels
KATE ALLEN

PLATE 19



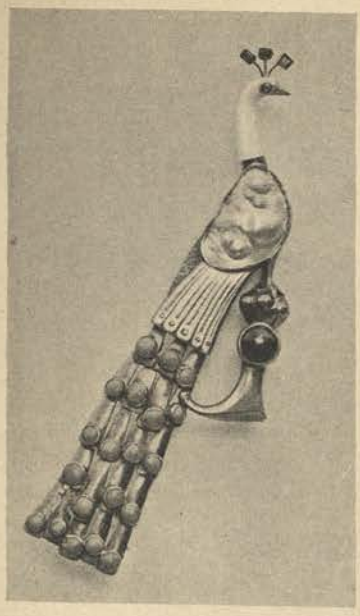


FIG. A

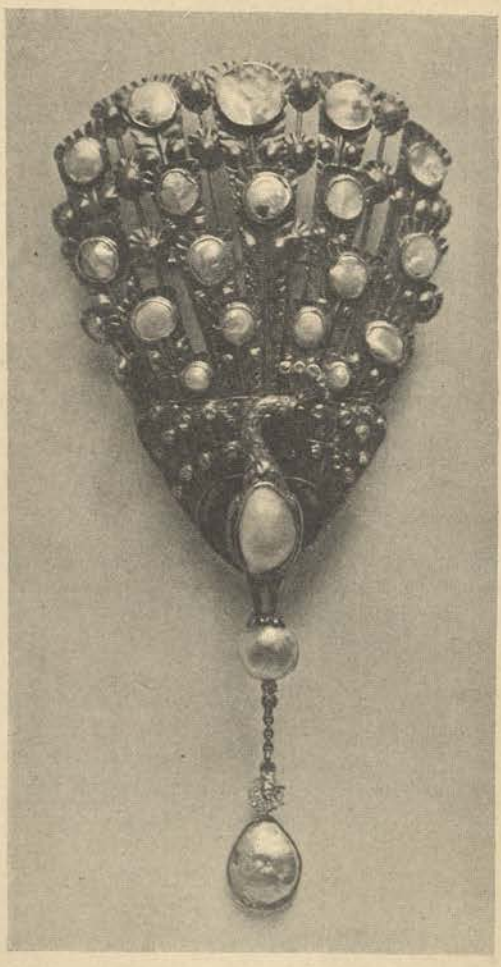


FIG. C

FIG. B

A. Peacock Brooch with Pearls, White Enamel and Turquoises

B. Silver Brooch, with Green and Blue Enamels

C. Peacock Brooch, in Gold, with Pearls and Diamonds, a Ruby in the Peacock's eye

Designed by C. R. ASHBEE
Executed by
THE GUILD OF HANDICRAFT

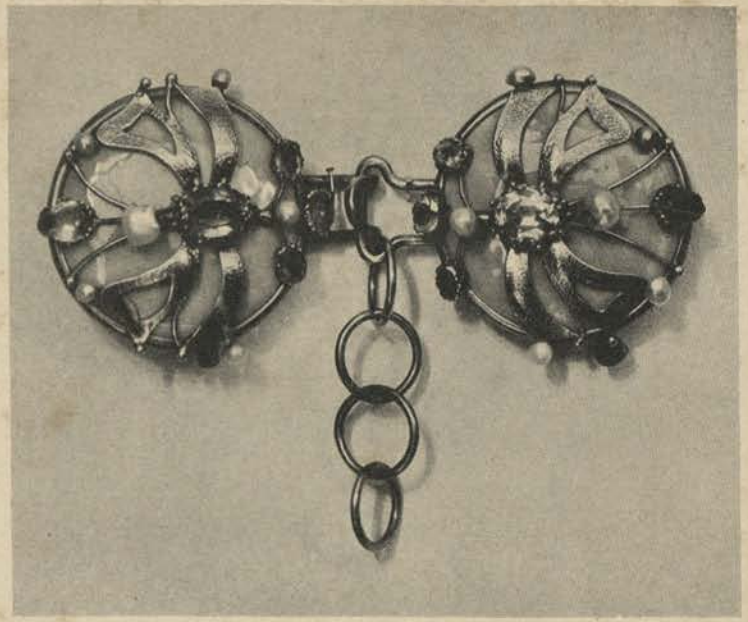


FIG. A

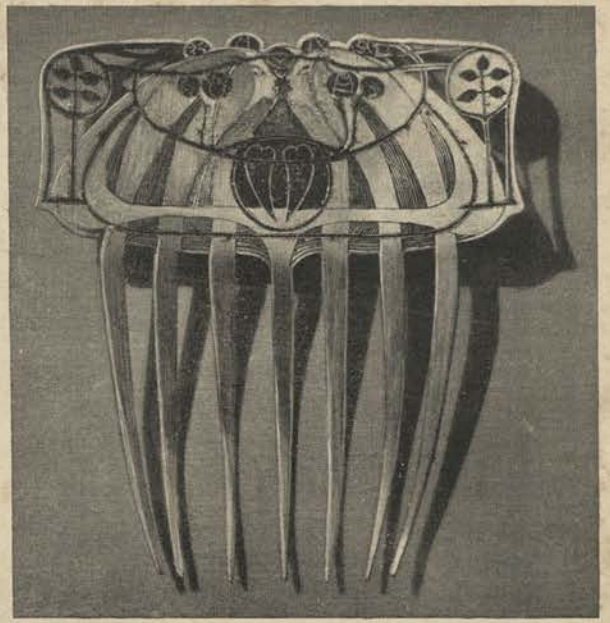


FIG. B

A. *Silver Clasp, enriched with Amethysts, Pearls and pale violet Enamel*
Designed by C. R. ASHBEE
Executed by THE GUILD OF HANDICRAFT

B. *Hair Comb, in Silver and Enamels*
FRANCES McNAIR

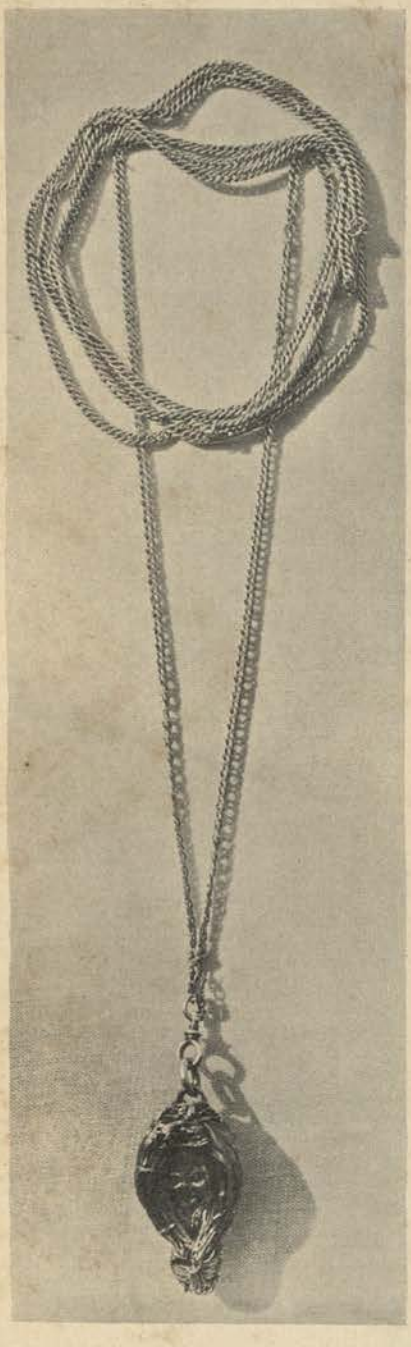


Fig. A

Fig. B

A. Vinaigrette and Chain
J. HERBERT McNAIR

B. Pendant in beaten Silver, pierced and enamelled to hold a Crystal Locket
FRANCES McNAIR

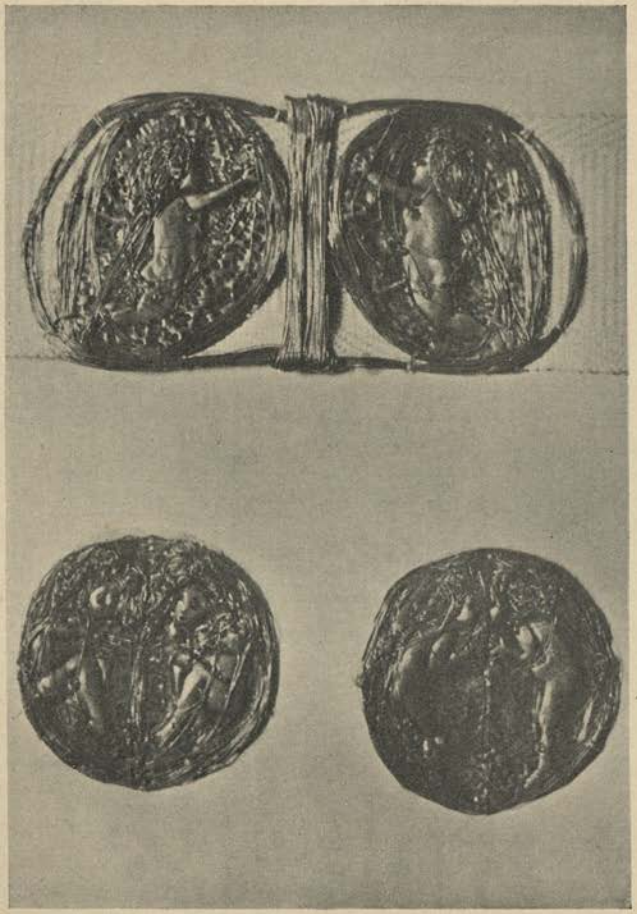


FIG. A

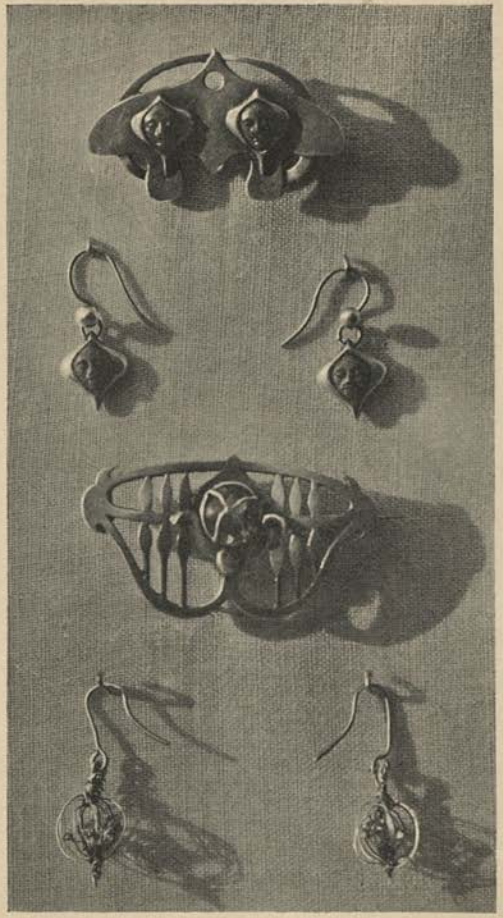


FIG. B

A. Belt-buckle and two Brooches in beaten Silver and Wire
B. Brooches and Earrings

J. HERBERT McNAIR

(British)

DESIGNS FOR JEWELLERY IN GOLD, SILVER, ENAMELS, MOSAIC AND PRECIOUS STONES

BY

THOMAS A. COOK.

PLATE 24

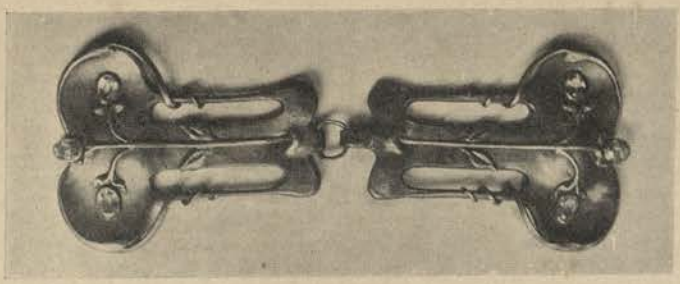
FIG. A

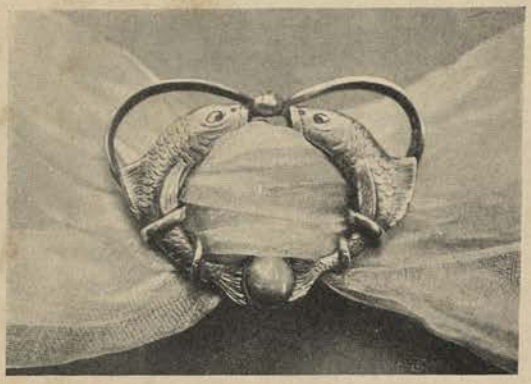
FIG. B

A. Necklace in Gold and Enamel
KATE FISHER

B. Belt in Silver and Enamel
EDITH PICKETT

PLATE 25

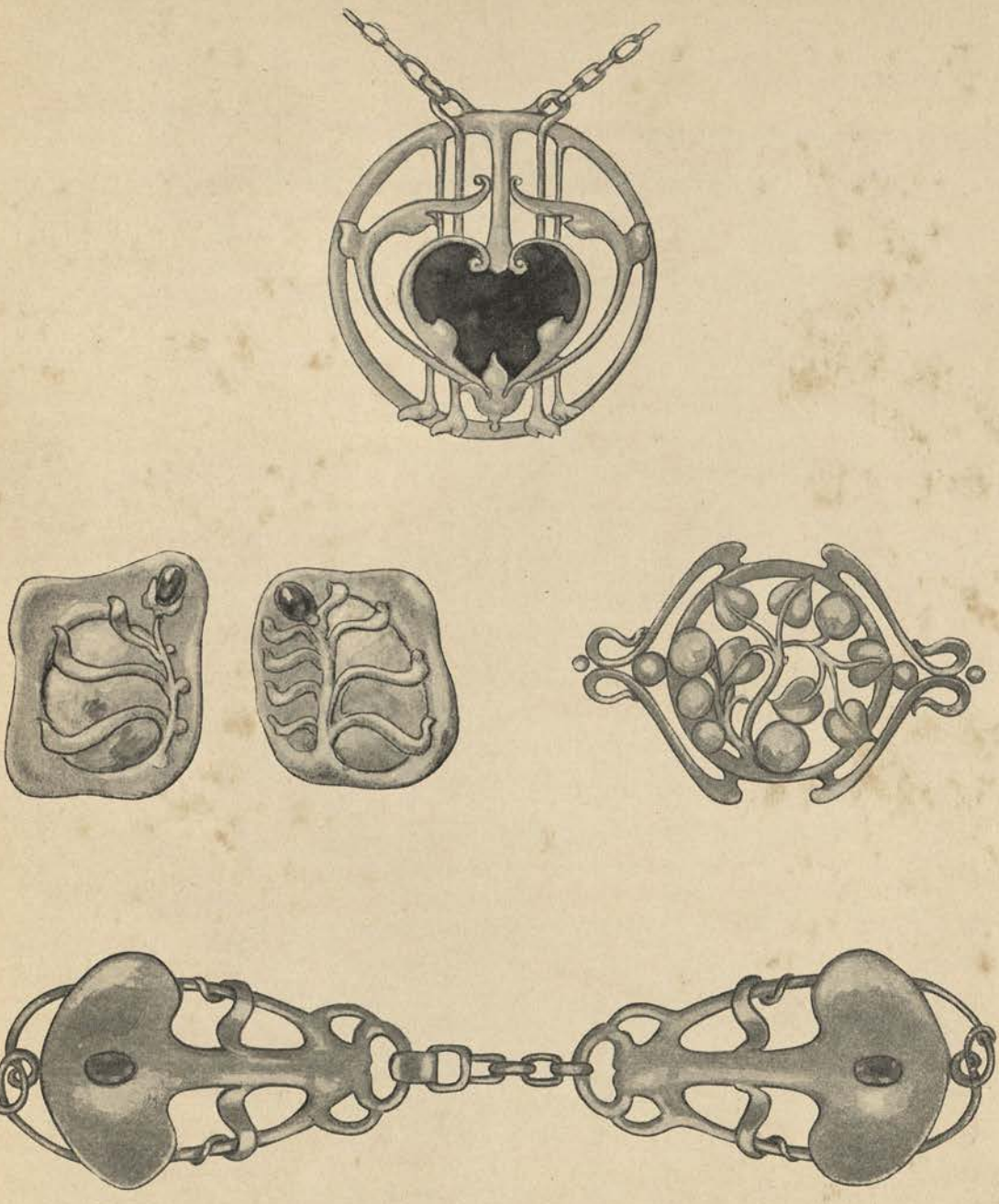




Silver Clasps and Gold Pendants set with Opals and Amethysts

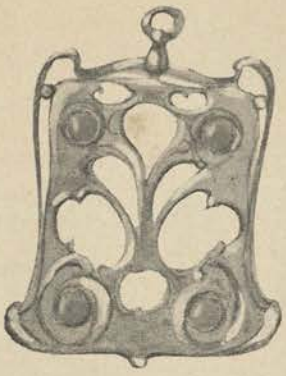
EDGAR SIMPSON

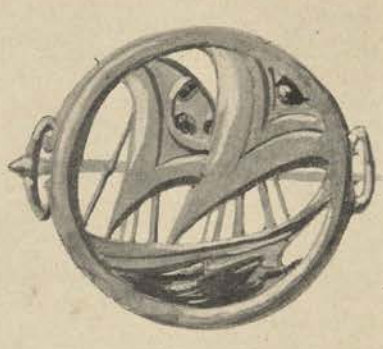
PLATE 26



A Pendant, Two Buttons, a Brooch and a Cloak Clasp in Silver

EDGAR SIMPSON





Silver Pendant, Brooch and Clasp

ANNIE McLEISH

PLATE 28

(British)

Enamelled
Silver Brooch
A. E. ARSCOTT

Silver Pendant
touched with Enamel
E. MAY BROWN

Enamelled
Silver Brooch
W. HODGKINSON

Silver Brooch with
Beads of Enamel
ANNIE MCLEISH

Brooch in Silver
and Enamel
KATE ALLEN

Silver Brooch set
with Red Coral
ISABEL MCBEAN

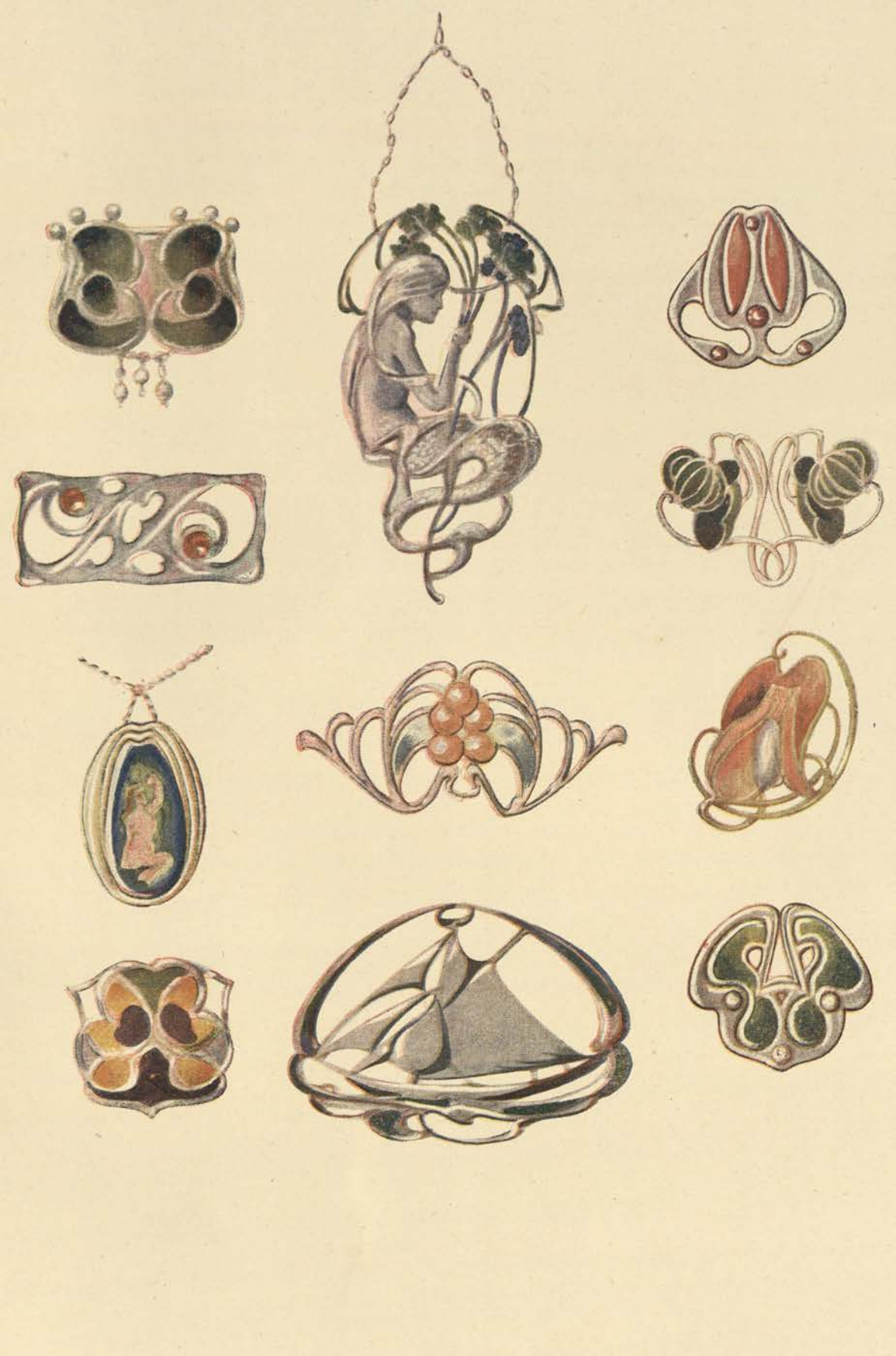
Silver Locket
Enamelled
W. HODGKINSON

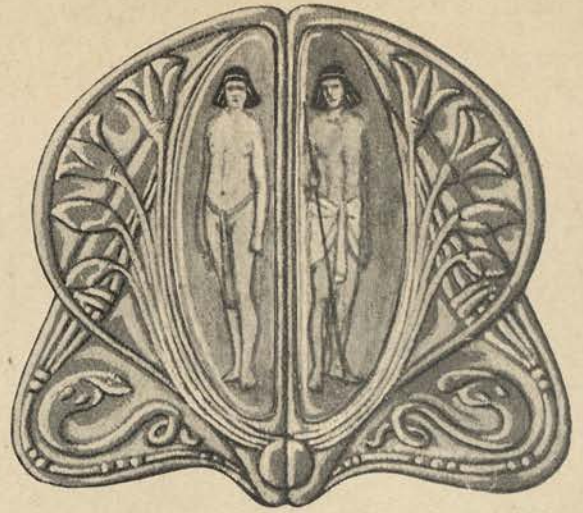
Brooch in Gold
and Enamel with
Pearl Centre
KATE ALLEN

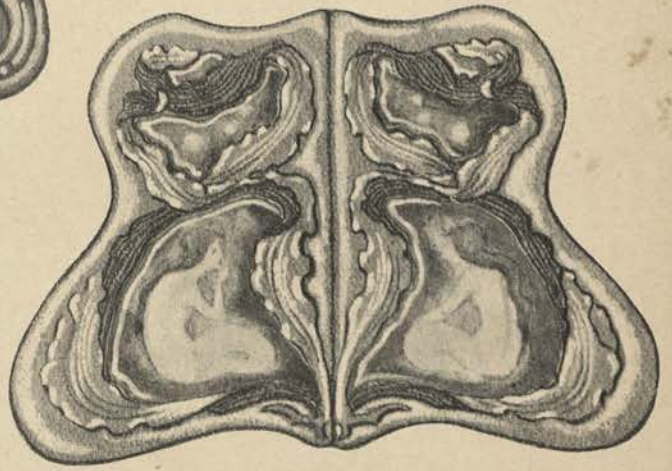
Brooch, Silver
and Enamel
A. E. ARSCOTT

Silver Brooch enriched
with Enamel
ANNIE MCLEISH

Enamelled
Silver Brooch
W. HODGKINSON







Belt Buckles in Silver, Niello and Enamels

WINIFRED HODGKINSON

PLATE 30

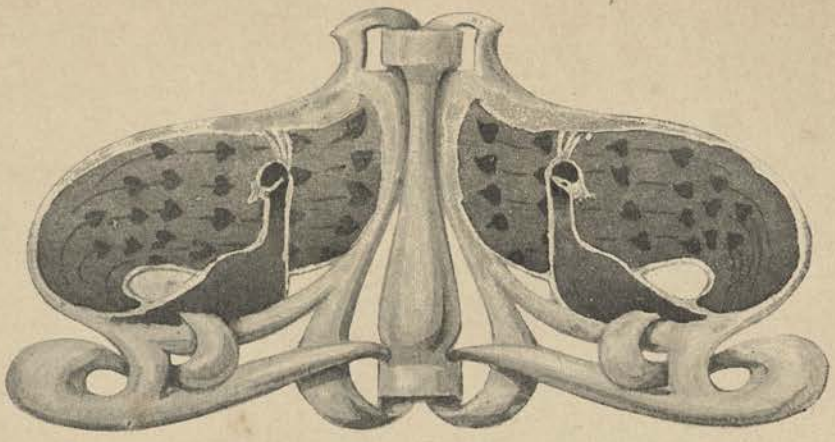


FIG. A

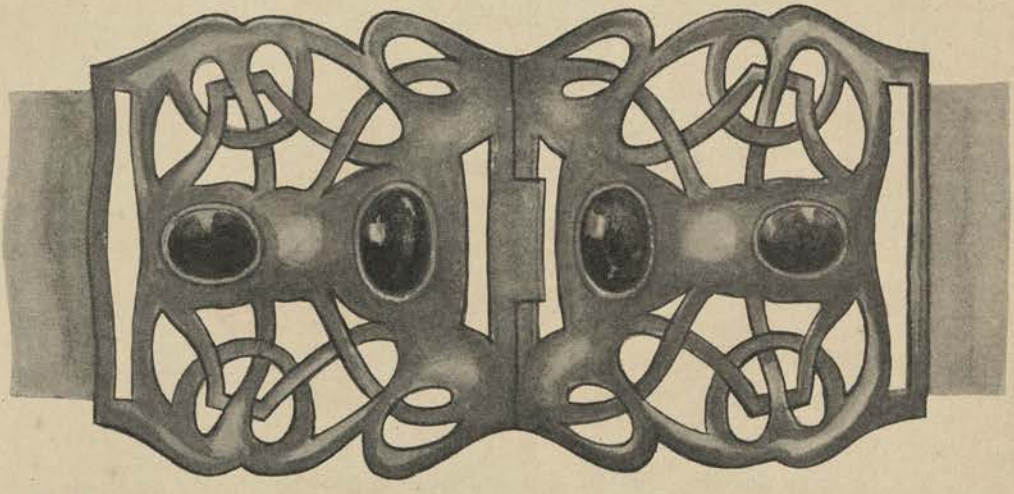


FIG. B

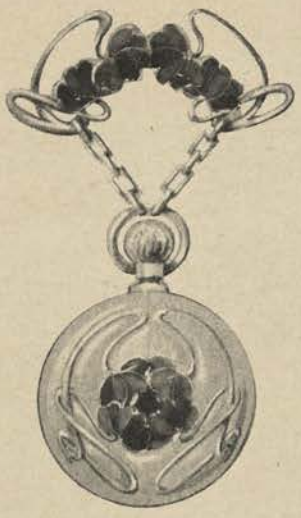
A. Enamelled Silver Belt-Clasp
KATE ALLEN

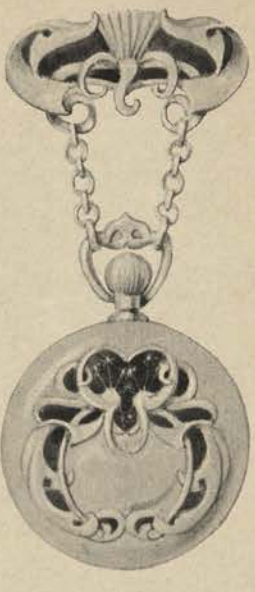
B. Silver Clasp set with Stones
B. J. BARRIE

PLATE 31

Clasps in Silver and Enamel
ANNIE McLEISH

PLATE 32





Watch Backs in Silver and Enamels

KATE ALLEN

PLATE 33

(British)

Brooch in Silver and Enamel
DAVID VEAZEY

Brooch in Silver, Enamel, and Precious Stones
B. J. BARRIE

Gold Pendant with Pearls, and Turquoise, and Champlevé Enamel
DOROTHY HART

Gold Pendant enriched with Enamel
E. LARCOMBE

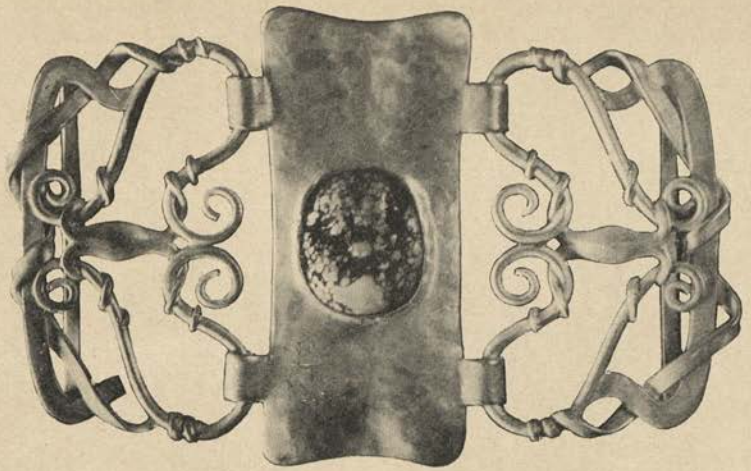
Silver Pendant with Enamel
MINNIE MCLEISH

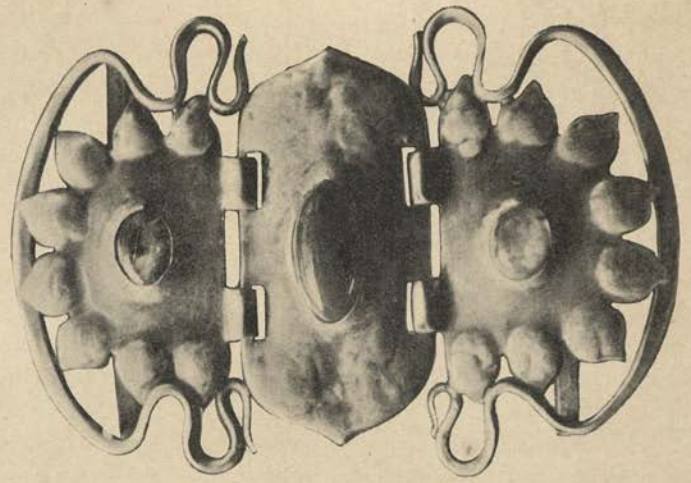
Brooch in Silver and Enamel
ANNIE MCLEISH

Enamelled Silver Brooch
MINNIE MCLEISH

Enamelled Brooch in Silver
N. EVERS-SWINDELL

Brooch in Gold and Enamel
M. ALABASTER





Silver Clasps set with Stones

OLIVER BAKER

PLATE 35

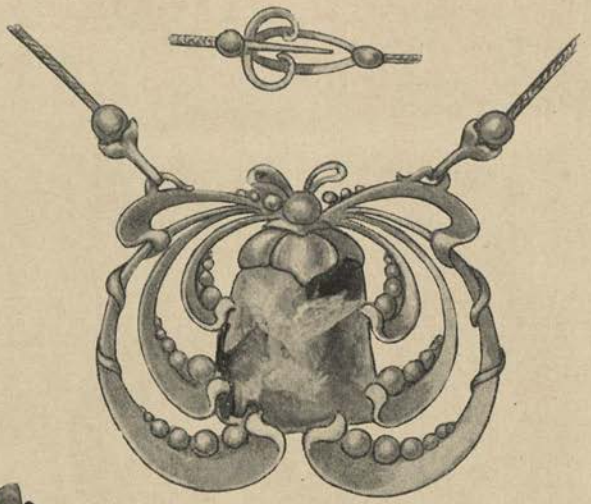


FIG. A

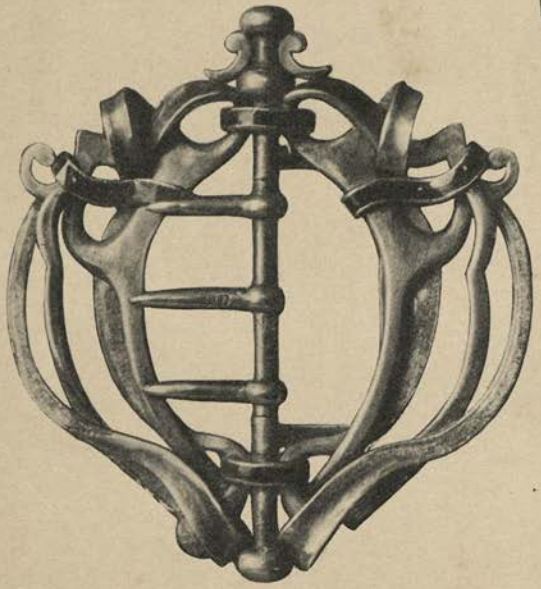


FIG. B

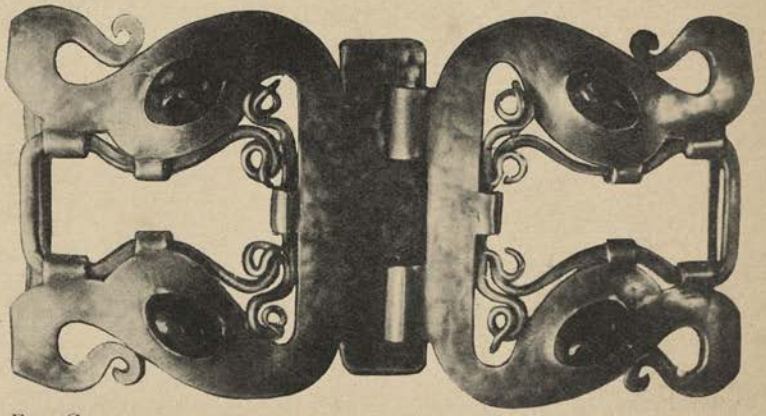


FIG. C

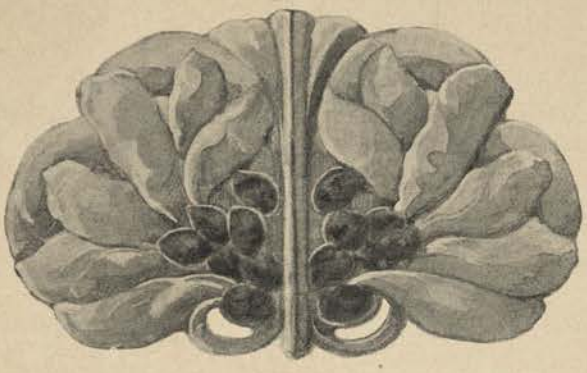
A. Silver Pendant set with Opal in matrix

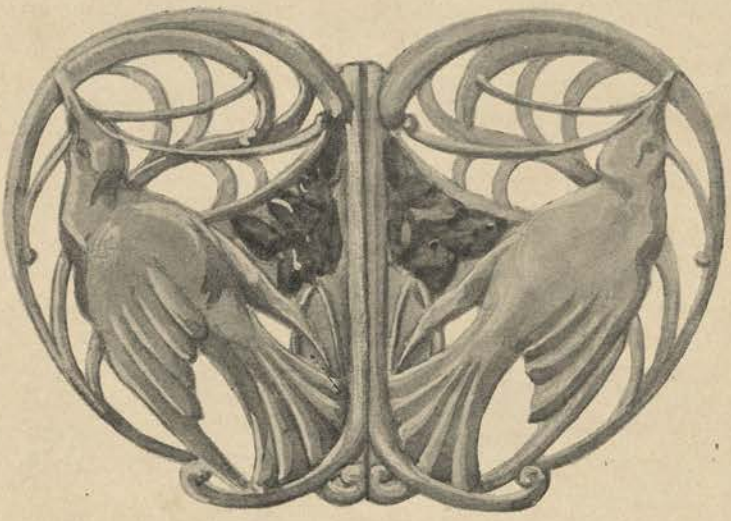
EDGAR SIMPSON

B and C. Silver Buckles

OLIVER BAKER

PLATE 36

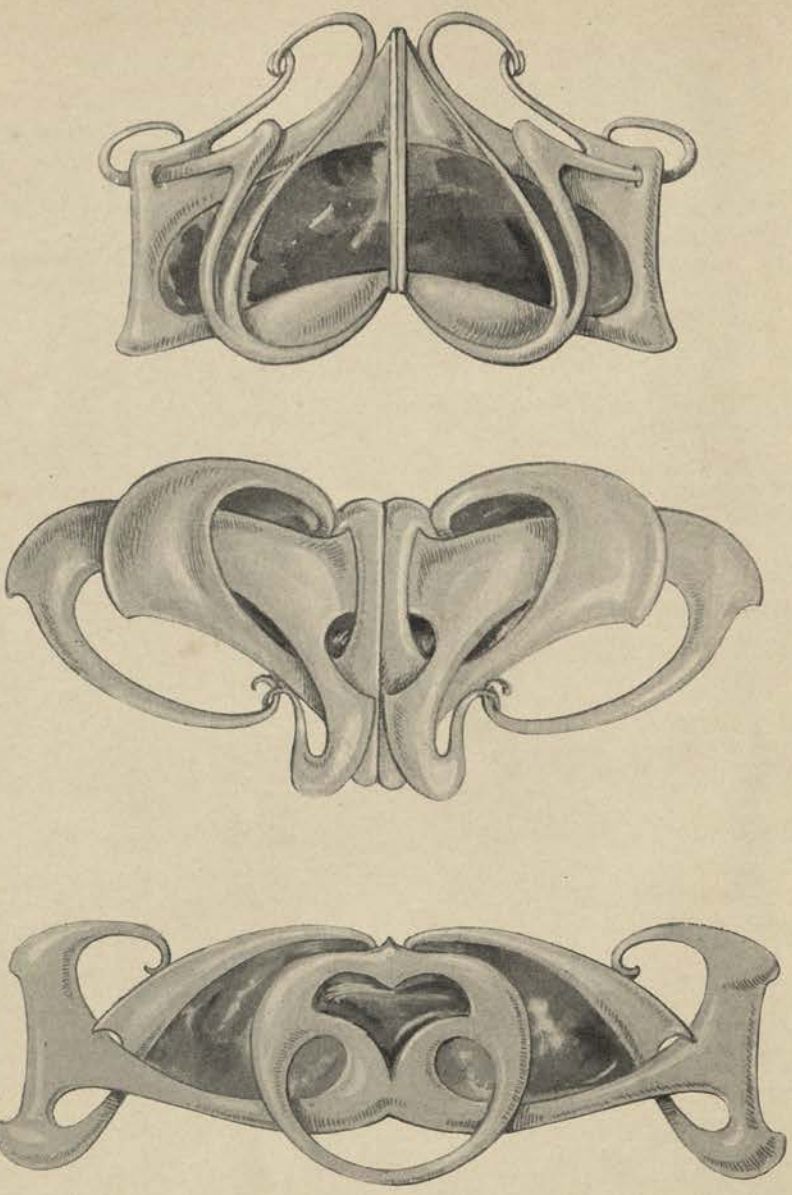




Clasps in Silver and Enamels

KATE FISHER

PLATE 37



Clasps in Silver and Enamels

KATE ALLEN

PLATE 38

(British)

Pin in
Beaten
Silver and Enamel
D. VEAZEY

Hair Pin in
Silver and Enamel
E. M. HODGKINSON

Pin in
Silver and Enamel
E. M. HODGKINSON

Pin in
Beaten
Silver and
Enamel
D. VEAZEY

Pin in
Beaten
Silver and
Enamel
D. VEAZEY

Silver Hair Pin
touched with
Enamel
ANNIE MCLEISH

Hair Pin of Gold
decorated with Enamel
and Mother-o'-pearl
W. HODGKINSON

Hair Pin in Silver
and Enamel
E. M. HODGKINSON

Fig. C

Fig. A

Fig. B

Fig. D

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY.

A and B. *Jewelled Brooches in beaten Copper*
C and D. *Jewelled Buckles in beaten Aluminium*

TALWIN MORRIS

FIG. A

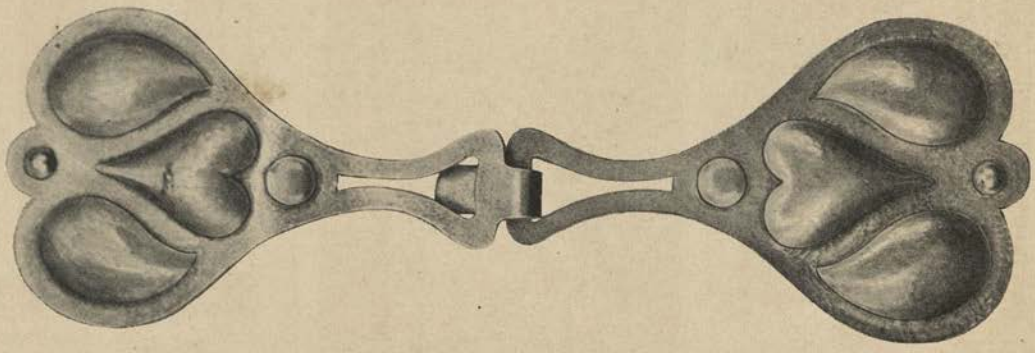


FIG. B

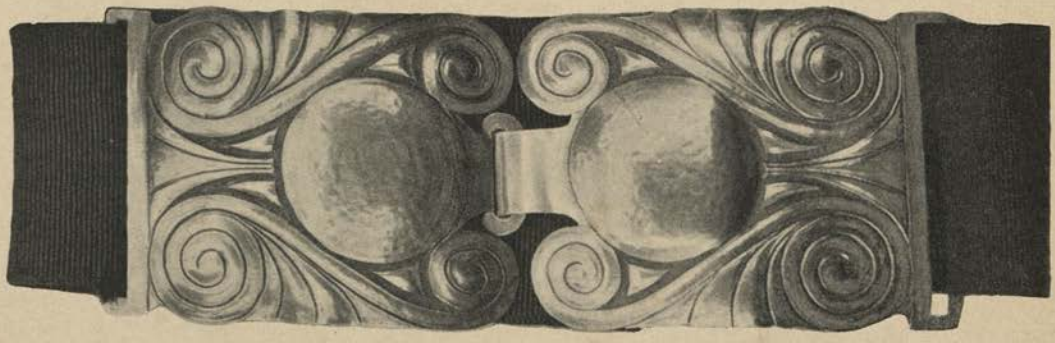


FIG. C

A. Jewelled Shoe-Buckle in beaten Copper
B. Cloak Clasp in beaten Silver
C. Waist-band Clasp in beaten Silver

TALWIN MORRIS

PLATE 41

FIG. A

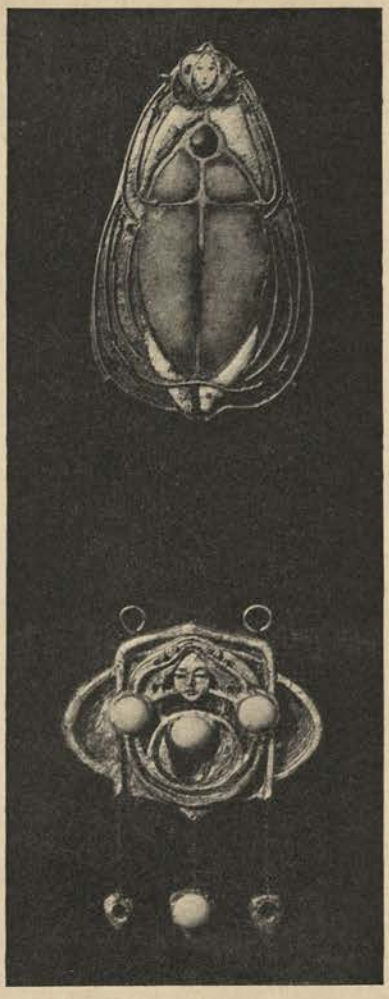


FIG. C

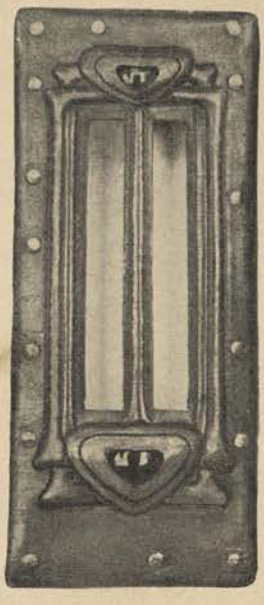
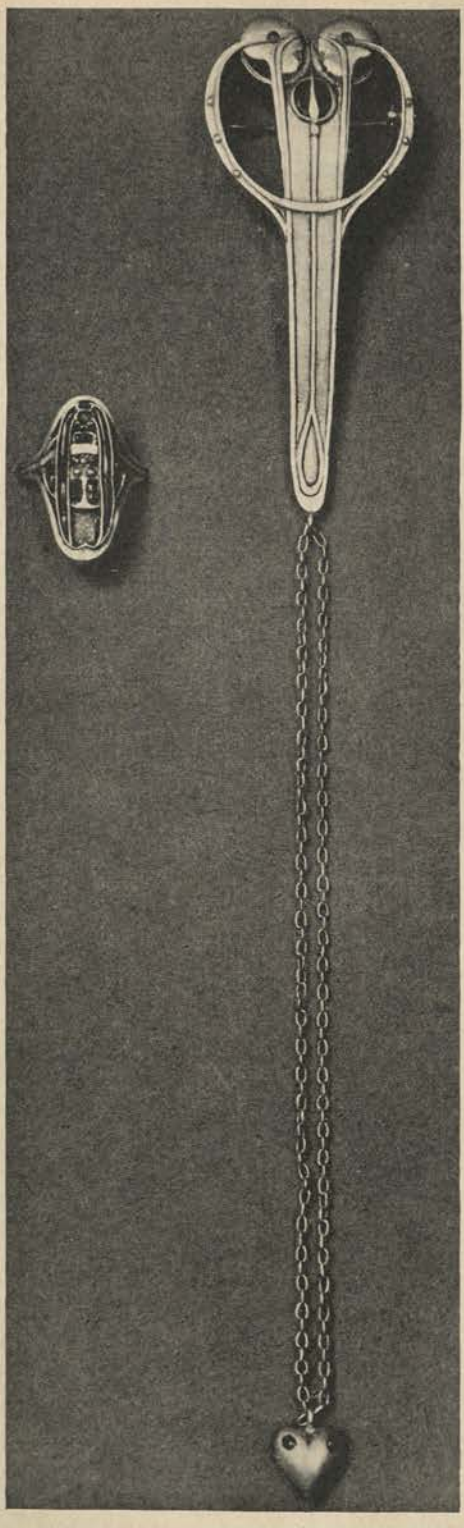


FIG. B

A and B. Buckles in beaten Aluminium
TALWIN MORRIS

C. Pendants in Silver; the upper one with Enamels, the lower with Turquoises
FRANCES McNAIR



Silver Finger Ring set with Pearls, Amethysts, and Rubies
CHARLES R. MACINTOSH

Silver Brooch and Pendent Heart set with Rubies, Pearls, and Turquoises
M. MACDONALD MACKINTOSH

Necklet of beaten Silver, chased, and set with Fire Opals

ARTHUR J. GASKIN

Silver Pendant and Chain set with Turquoises and Chrysoprase

ARTHUR J. GASKIN

PLATE 45

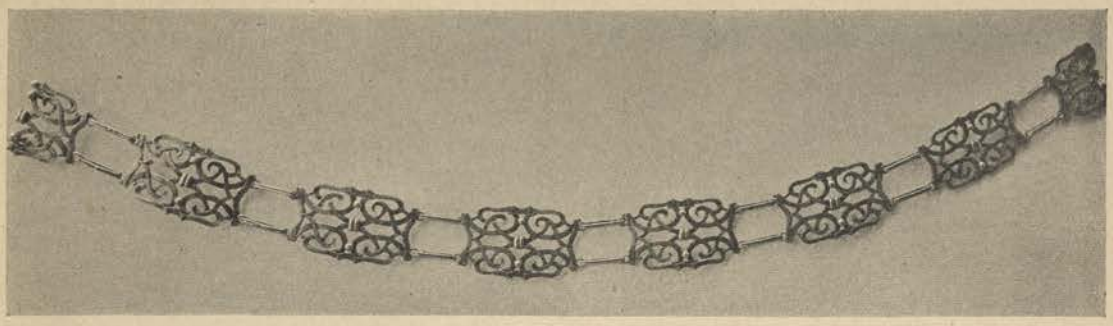


FIG. A

FIG. B

A. Silver Belt

B. Silver Necklet, set with Pearl Blisters, Coral and Aquamarine

FRED S. ROBINSON

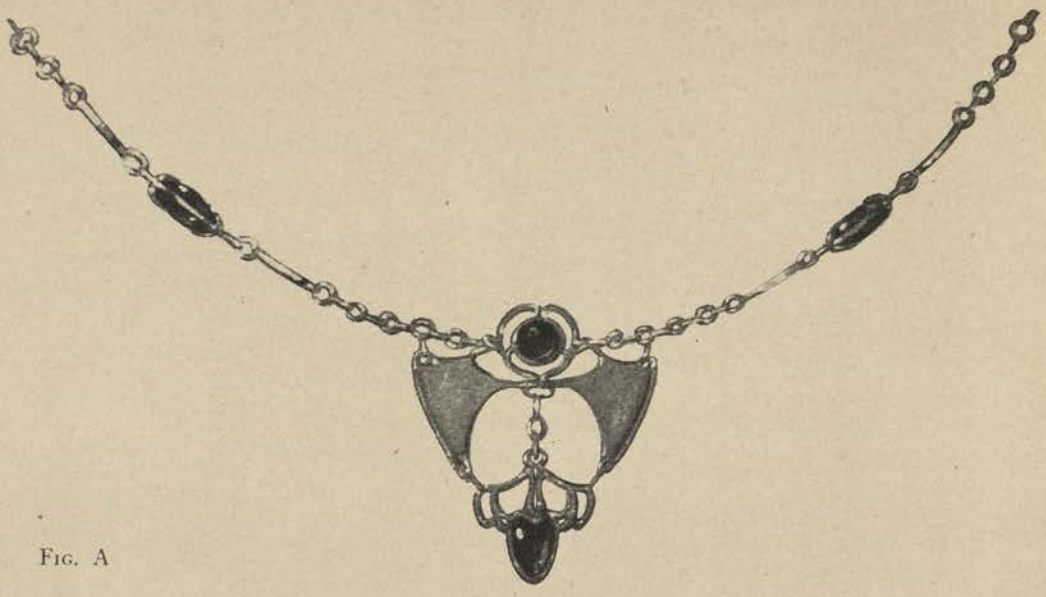


Fig. A

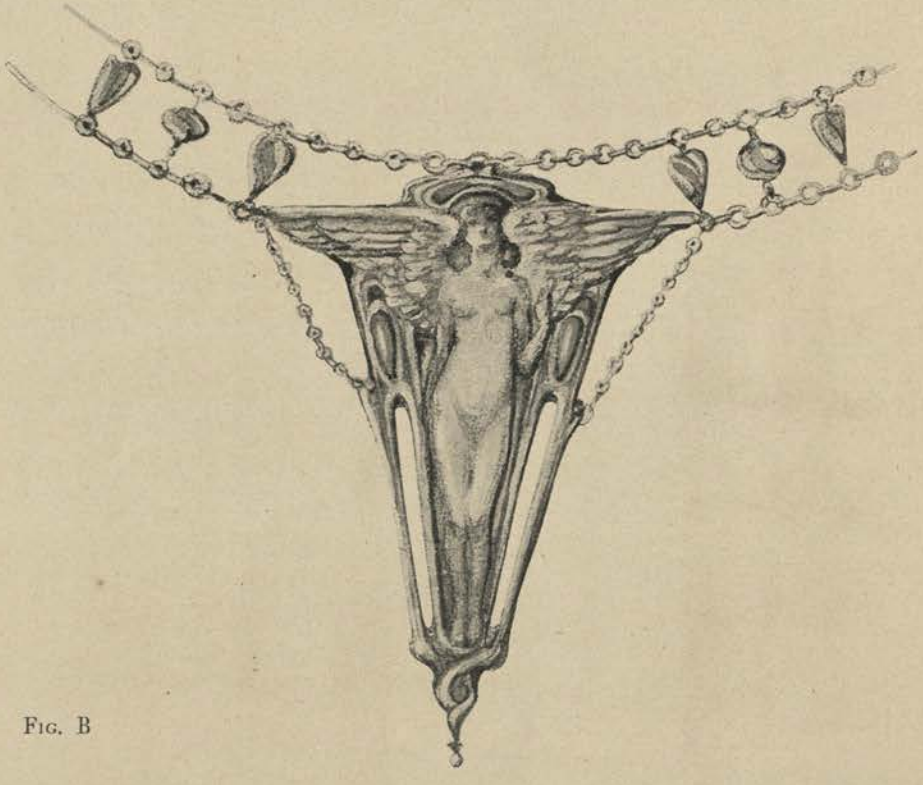


Fig. B

A. Silver Chain and Pendants set with Stones
ISABEL McBEAN

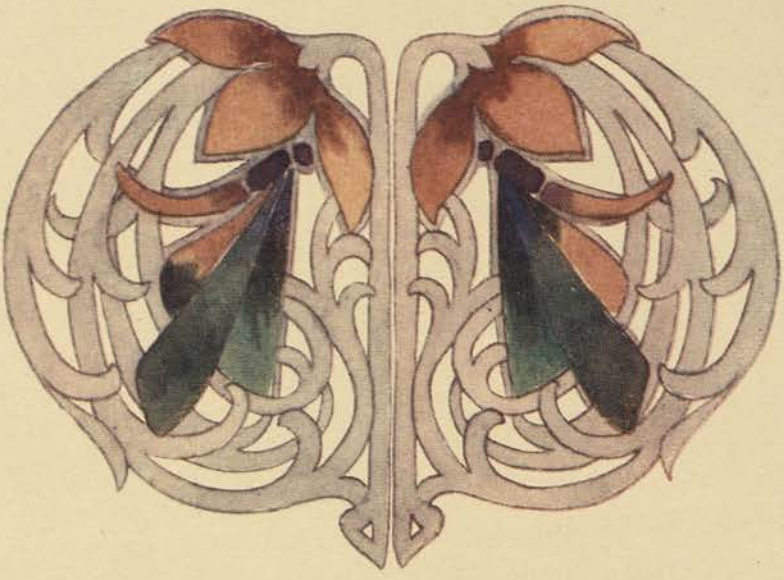
B. Enamelled Silver Pendant
MINNIE McLEISH

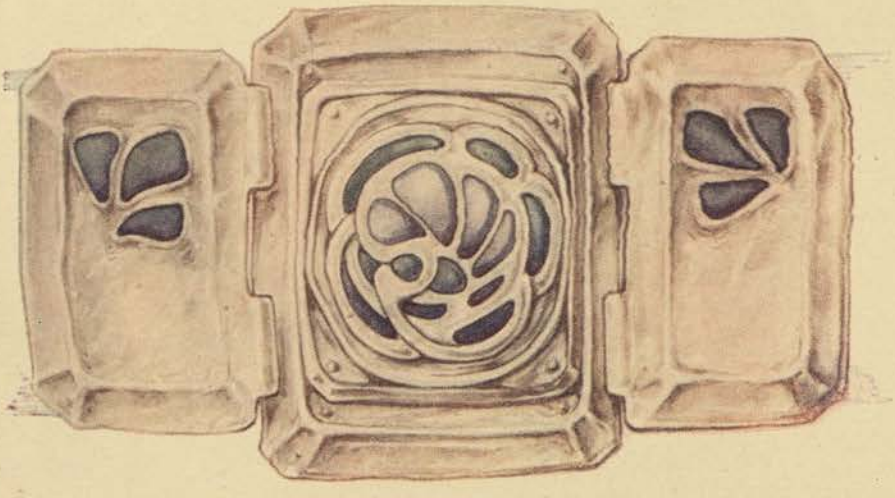
(British)

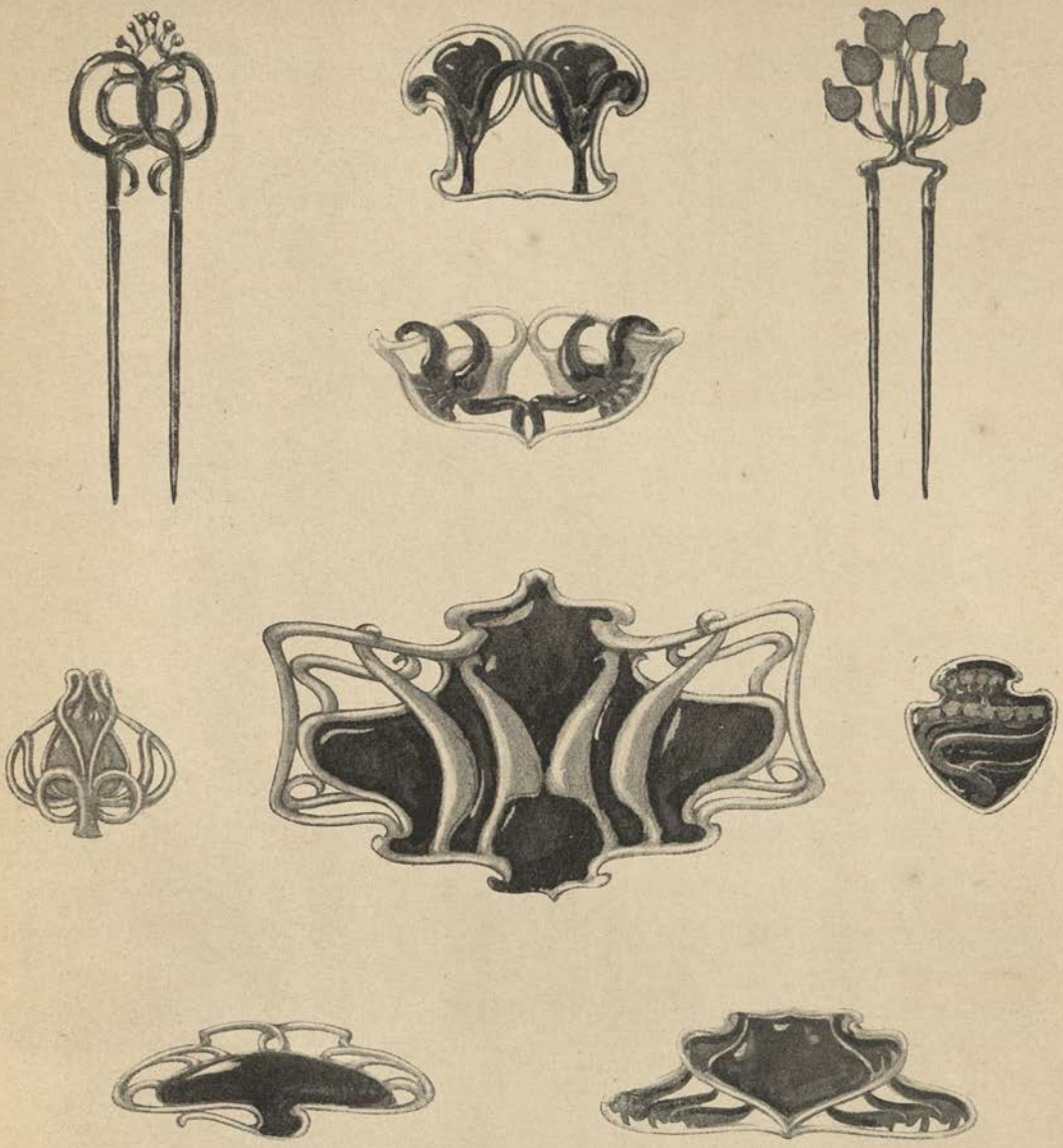
Silver Clasp enriched with Enamel
ANNIE ALABASTER

Silver Clasp inset with Enamel
DAVID VEAZEY

PLATE 48







Silver and Enamel Clasps, Pins and Brooches

EDITH PICKETT

PLATE 49

Fig. A

Fig. B

Fig. D

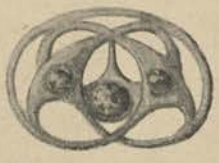


Fig. C

Fig. E

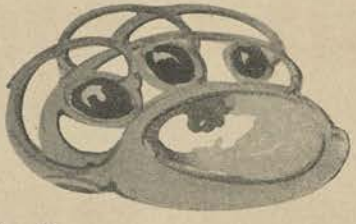


Fig. F

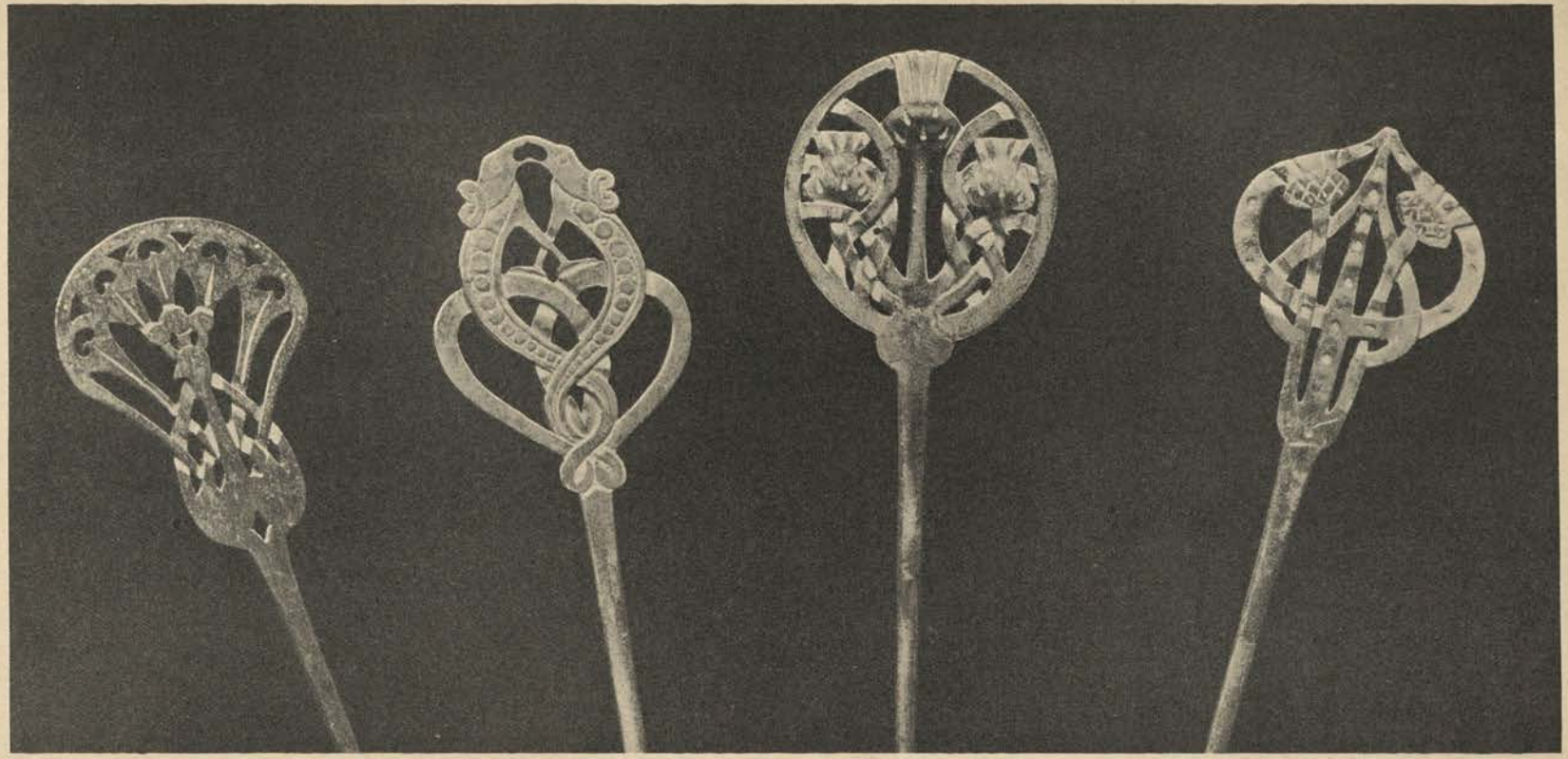
Fig. G

A, D, G. Brooches and a Cross in Gold, set with Stones
ANNIE McLEISH

B. Brooch in Silver and Enamels
DAVID VEAZEY

C. Silver Brooch with Opals
ETHEL M. HODGKINSON

F. Brooch in Silver, Enamel and Pearls
NORA EVERS-SWINDELL



Four Silver Hat Pins

Designed by ARABELLA RANKIN
Executed by J. M. TALBOT

PLATE 51

FIG. A

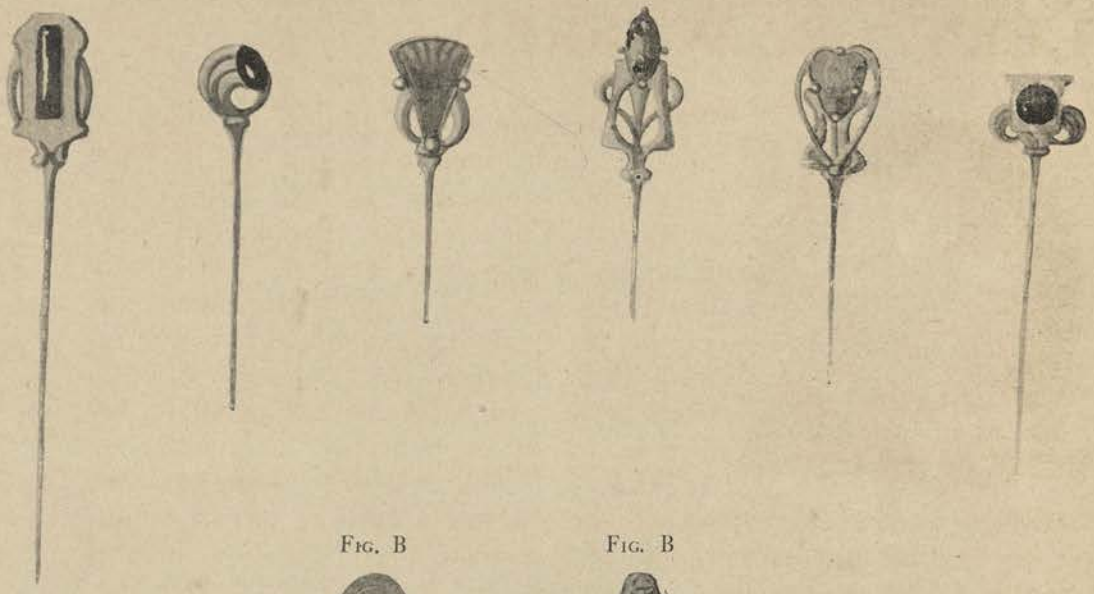
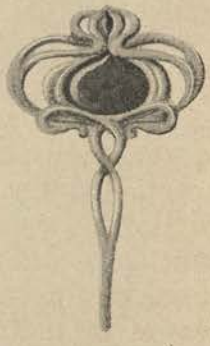


FIG. B

FIG. B

FIG. C

FIG. C



A. Six Pins in Silver and Enamel
NORA EVERS-SWINDELL

B. Two Pins in Silver and Enamel
WINIFRED HODGKINSON

C. Two Silver Pins set with Enamel
ETHEL M. HODGKINSON

MODERN AUSTRIAN JEWELLERY. By W. FRED.

CRITICAL examination of the jewellery of any particular period cannot fail to be practically a chapter of the history of culture. The popular saying: "Every time has the poet it deserves," is superficially true, yet holds within itself a certain element of falsehood, as does pretty well every commonplace proverb of the same kind. However, if the sentence be slightly modified, as it very well may be, so that it reads, "Every time has the jewellery it deserves," there will be absolutely nothing untrue about it, for the ornaments worn, whether on the dress, the hair, or the person of the wearer, have always reflected in a marked degree the taste of their period, and are very distinctly differentiated from those of any other time, so that changes in fashion imply changes of a more radical description in popular feeling.

A HISTORY of personal ornament is open to many side issues. and unfolds itself in two different—indeed, opposite—directions, Primitive savages, as is well known, wear ornaments before they take to clothes. The Fiji islanders sport gold chains round their necks, and the African negroes in their untamed state load themselves with every glittering object they can get hold of, looking upon the multiplication of ornaments as a sign of wealth. Very different, of course, is the state of civilisation of those who look upon decoration as an evidence of art culture, and care only for such ornaments as require the exercise of technical skill in their production, valuing them in proportion to the amount of that skill displayed by their craftsmen, rather than the intrinsic value of their material. The time of the Italian Renaissance is an instance of the truth of this. As has so often before been the case in the times of transition which are of inevitable recurrence, our own modern epoch is characterised by a certain unrest and confusion, in which many tendencies are contending with each other side by side, and neutralising, to a great extent, each other's effects. In America, the Tiffany company seems to aim at producing masses of precious stones, which will give primarily the impression of the great wealth

of their owner and producer; whereas, in France, Lalique the jeweller endeavours rather to throw into the background the actual value of the jewels, their artistic setting being the first thing to strike the observer. We in Austria have greater leanings to France than to America, and precious stones, however great their intrinsic value, are looked upon as of quite secondary value in modern art-work to beauty of line and of colour. French influence on Austrian work cannot fail to be recognised. Its germs fell indeed on a soil of exceptional fertility, with the result that they have taken root and borne abundant fruit. It should perhaps, however, be remarked that those races who are the heirs of a strong art tradition do not need, as do others less fortunate, to prove the wealth of their inheritance by the use of lavish ornament. Their inherent artistic culture is indeed evidenced by the fact that they expect their artists to exercise their skill on materials less costly than do those who, to a certain extent, have their reputations still to make. Benvenuto Cellini had to be content to work in silver, the Americans want to have every stick or umbrella-handle to be of gold.

IF we cast a glance, however hasty and cursory it may be, over the development of jewellery in Vienna, noting the forms most popular in that city in past times, it is impossible not to be struck with the way in which every historical phase of art is reflected in these forms. The favourite style with Viennese jewellers, and that in which the most effective, and at the same time the most characteristic, results have been achieved was undoubtedly the so-called *baroque*, a term originally restricted to a precise architecture or art-style alone, but now loosely applied to characterise any ornamental design of an unusual kind. It is in this half-serious, half-sportive style, with its grotesque yet bold effects and its complete freedom from convention, that the finest pieces of Austrian jewellery have been produced. At the time of the great Congress of Vienna, when the representatives of the Powers met in that city to settle the affairs of Europe after the fall of Napoleon—that is to say, about one hundred years later than the first introduction of the *baroque* style from Italy, French work, though it was of a crude description, exercised an influence over Austrian jewellers, and what seemed like a second renaissance of the art of ornament began in Austria.

THE art of jewellery in Austria remained under French influence almost until the present day—in fact, throughout the whole of the 19th century—and it has only been in the last year that Austrian art-industries have been set free from the foreign yoke which so long oppressed them, so that the true Viennese style of jewellery has but

rarely come to the fore. Now at last, however, the liberating influence of the modern spirit is making itself felt in the art of jewellery, as in everything else ; and every ornament produced, whether in precious stones or in enamel, bears the unmistakable impress of the distinctive psychic character of our capital city, which even foreigners do not fail to recognise. The result of this individuality is that a work of art is indissolubly bound up with the personality of its creator, and with the idiosyncrasies of the town which was its birthplace.

IN Austria men wear very little jewellery, and the only noteworthy examples of ornaments made for them which can be quoted are a few rings and charms, the former perhaps adorned with designs in low-relief. The flat gold circle of the wedding-ring, which can be easily carried in the waistcoat pocket, and the engagement-ring, the psychic meaning of which is clear enough, the latter generally bearing one large diamond or other precious stone, do not afford much scope for the æsthetic feeling of their makers. A man who ventures to wear much jewellery is called old-fashioned, but there are still people who dare to sport a single great diamond or some other simple ornament on their shirt fronts. A pearl without setting, an emerald, or so-called sapphire *en cabochon*, are still frequently seen. The present fashion allowing men to tie their cravats in all manner of different styles to suit their own particular fancy, has led to the manufacture of a few varieties of scarf rings which admit of a certain amount of artistic intertwining of the gold, if it be gold of which they are made. When the making of jewellery for men is left to the unfettered imagination of the artist, he generally produces something quaintly original and fantastic, such as queer figurals, grotesque masks, comic caricatures of human or half-human figures or faces, etc.

ON the other hand, there is no doubt that there is far more activity in the production of jewellery for women in Vienna than in almost any other city. The culture of our town is, indeed, essentially feminine. The graceful and witty, yet dreamy and passionate, girls and women of Vienna give to it its distinctive character. A foreigner who once spent two days only in our capital was yet able to say of it, that all through his wanderings in its streets and alleys the rhythm of female culture was sounding in his ears. The men of Vienna pride themselves more than the French, more even than the people of Northern Europe, on their women, and as a result of this pride there is sure to be plenty of beautiful jewellery of varied design to be met with in the town in which they live.

AMONGST jewels and precious stones the spotless white pearl is

perhaps the favourite, but, as proved at the last great Exhibition in Paris, the pale rose-coloured coral from the East runs it very close. Diamonds are still set in the old-fashioned way—that is to say, after simple designs, the best of which are copies from Renaissance or *baroque* models. Only now and then is any attempt made to produce lightly incised representations direct from Nature of flowers, birds, or leaves. Of course, bouquets of brilliants and leaves consisting entirely of diamonds have always been easily made at any period ; but what is now aimed at for that very reason is the evolution of designs which shall be essentially true to Nature, but at the same time really artistic. Crude masses of naturalistic flowers are really of no account whatever, for a bouquet of diamonds can never have the exquisite charm of a fresh, sweet-smelling bunch of real blossoms. Only a fairly good design, founded on some flower or leaf which can be satisfactorily reproduced in, and is, so to speak, *en rapport* with, the jewels to be used, can succeed in pleasing through beauty of form alone, independently of any association. Good examples of the best style of ornament in which precious stones are used are the necklace, figured herewith, with the earrings to match, by Roset and Fischmeister. In them the natural form, which has been the motive from which the design was evolved, was the fruit and leaf of the rare plant known in Germany as the Gingopflanze. The delicate separate stems are worked in dull gold, and the way the joining is managed cannot fail to be admired, whilst the single stems are in platinum. The charm and distinction of this piece of jewellery is due above all to its beauty of form, in other words it is not the gross value of the precious stones with which it is set which makes it a worthy possession, but the skill with which the motive has been worked out.

VIENNESE jewellers do not use the colourless precious stones much. They generally combine jewels with enamel, and also with what they themselves call the coloured Halbedelsteine, or half-jewels, such as the agate, onyx, cornelian, and other less valuable precious stones. The modern tendency is in every case to rely upon colour and line for effect rather than upon massive form, so that the greater number of new designs, or of revived designs of the past, require for their satisfactory treatment what may be almost characterised as a new technique.

FIRST of all, the modern buckle for the belt or girdle claims attention. The lately revived custom of wearing the blouse led, as a matter of course, to the use of the belt with a more or less ornate buckle, just as, a few years ago, the long necklace came into general

use again. The young women of the present day found both all ready for use in the jewel-chests of their grandmothers. It seems likely, too, that there will presently be a revival of the costly shoulder-clasps which used to be the fashion in the time of the Empire, and if this be the case, the new fancy will probably, to some extent, oust the belt buckle from popular favour. In the designing of ornaments for the neck, art jewellers have far more scope than formerly for the exercise of their imagination, and they are disposed, to some extent, to follow the French mode, that is to say, they make necklaces flat and broad, so as to give an effect of slenderness to the throat of the wearer. It is a matter of course that combs and pins for the hair are often of very fine workmanship, showing much skill and taste on the part of their designers. Strange to say, however, even in Vienna, few rings for women of real art value are produced. In certain cases, however, the pendants in gold relief, in crystal, or in enamel, are of pleasing, though not particularly original design.

WORKING in enamel is of course an independent art in itself, and to begin with, I must remark that, as a general rule, beautiful as are the colour effects produced by Viennese craftsmen, it is impossible to reproduce exactly the delicate charm of the original sketches from which the designs are worked out. Very good results can, however, be obtained in what the French call *émail à jour*, or *émail translucide*, as well as in the old-fashioned opaque enamel. It would, however, be out of place here to attempt to describe the various modifications of what may now be called an international art.

GUSTAV GURSCHNER is a sculptor *par excellence*. His fingers are accustomed to moulding clay or plaster designs in such a manner as to be readily reproduced in bronze. His slim and graceful statuettes holding candles or gongs, and other artistically designed objects for household use, have all a distinctly Viennese character. His charming nude figures are full alike of childlike innocence and nervous strength, and are moreover instinct with the spiritual expression which naturally belonged to their originals. Gurschner's designs for jewellery have very much the same effect upon a true judge. The great thing distinguishing his work from that of his contemporaries is the fact that it is modelled from the living figure, not as is generally the case, from mere water-colour sketches. The difference cannot fail to strike the most superficial observer. Elsewhere, colour is often the chief consideration ; with Gurschner it is form.

IN modern decorative work, silver is now very largely used and appreciated. It is her skilful use of this material which has won so high a position for Elsa Unger, a daughter of the wonderfully successful etcher, Professor William Unger. Elsa Unger has a very great predilection for silver, and has attained to rare skill in expressing herself in that material. She herself knows perfectly well how to deal with it at every stage of its progress as art material. She can hammer it out and chisel it; she can engrave it, and combine with it beautiful *émail à jour* of soft, harmonious colouring. One of the most noteworthy peculiarities of Elsa Unger's work is, indeed, her mastery of her material. She is not content, as are unfortunately most of her contemporaries, with delegating to others the working out of her designs, but she herself sees to every detail, doing all the work with her own hands. Some of her articles, such as gentlemen's studs and sleeve-links, in beaten silver, relieved with blue enamel, are alike simple and elegant, and have the rare advantage of being also cheap.

WITH Elsa Unger may be classed another woman worker in silver, Anna Wagner, who has produced amongst other tasteful work a beautiful silver buckle, relieved with enamel. Amongst men who have won a reputation as skilful workers in silver may be named E. Holzinger and Franz Mesmer, who were trained in the same institution as Elsa Unger and Anna Wagner, the School of Art Craftsmanship connected with the Museum of Vienna, well known for the thoroughness of the instruction given in it. In this academy, which was thoroughly reformed a few years ago, and is now under the able direction of Baron Myrbach, the students learn to esteem skill in art craftsmanship as it deserves, and become thoroughly familiar with the materials employed in it. In the course of their training, feeling for true beauty and elegance is mixed, so to speak, with their very blood, becoming part of their natures, so that they cannot go far wrong. Look, for instance, at some of the combs made by Elsa Unger. How delicately harmonised are the beaten silver and the pale lilac-coloured enamel, and how well the gracefully curving lines of the two materials blend with and melt into each other! How chastely effective, moreover, is the way in which the leaf-motive is worked out in the pins for the hair designed by Mesmer, and what a happy thought it was to make the many-coloured half-jewels, or jewels of minor value, emerge as they do from the beaten silver. These works are, moreover, a very striking example of how necessity may sometimes become a virtue. The cheapness of material, so essential in an educational establishment, has not been allowed to detract in

the very slightest degree from the beauty of the work produced ; so that it is possible to have a real work of art, of which but few examples are produced, at a very low price—say from about thirty-five shillings.; and that work is not a machine-made article, but one the production of which, by his or her own hand, has been a true labour of love to the designer, marking a real progress in art culture.
TO the Technical Academy of Vienna the architect, Otto Prutscher, and the painter, V. Schoenthoner, also owe much, but the charm of their work consists rather in its colour than in its form. Much is to be hoped in the future from both of these talented artists, and what they have already produced proves that there has been no sacrifice of individuality, no cramping of special tendencies, such as is so much to be deprecated elsewhere, in the training they have received.
OTTO PRUTSCHER'S necklaces and rings are remarkable alike for the beauty and harmonious variety of their colouring. He uses enamel to a great extent, and also quite small precious stones. Very uncommon, too, is the way in which he employs metal, though only enough of it to hold the enamel in its place. It would appear as if the artist had in his mind a vision of the women who are to wear his work, who are too tender and frail to carry any weight, so that the use of much metal in ornaments for them would be quite unsuitable. For a Salome or a Queen of Sheba that sort of thing is scarcely appropriate—but it is done for the softly nurtured Mignonne of the present day. The little coloured pins designed by F. Schoenthoner are also noticeable for their elegance and suitability for the purpose for which they are intended.
A WORD of unstinted praise must be accorded to the graceful designs of the talented Fräulein Eugenie Munk, whose skill and good taste have been devoted to the production of a great deal of very beautiful and refined jewellery.
I HAVE already spoken of the work in diamonds of Roset and Fischmeister, and I should like to refer to those two master craftsmen again in connection with some of their figural ornaments, such as buckles for belts, rings, studs for shirt fronts and cuffs, etc., worked in dull or bright gold, all of which I consider worthy to be spoken of as Viennese works of art. The different masks on the studs, each with its own individual expression, really display quite remarkable talent in their designer, for they are not only thoroughly artistic but most amusing studies in physiognomy. Unfortunately it is impossible to give in reproductions of such work any true idea of the subtle manner in which the blue-green colours

of the enamels, the gleaming white of the diamonds, and the pearly opaline tints of the moonstones, harmonize with each other and with the gold of their setting in the beautiful necklaces of Messrs. Roset and Fischmeister. The watch-chains for men, with their finely-modelled and characteristic ornaments, manufactured by the firm of F. Hofstetter, must also be mentioned on account of the skill with which the links are interwoven. The pendant is designed from a sketch made by Professor Stephan Schwartz. Two other designs from the same firm show very considerable skill.

VERY interesting is the way in which the materials are combined in the belt-buckles by Franz Hauptmann. The water-lily buckle is of greenish gold, and the enamel, which is of the translucid variety, is also of a green hue, as are the onyx stones worked into the design. The motive is the flower and seed of the water-lily, and from the water, represented in enamel, rise up the delicate flowers in the same material of a snowy whiteness.

AN examination of the sketches of designs for jewellery, reproduced here, cannot fail to bring one fact forcibly before the mind. Mechanical repetition is most carefully avoided, and as a result every example retains its own unique charm—the mark of the artist's hand.

W. FRED.

(Austrian)

Scarf Pin
V. SCHÖNTHONER

Scarf Pin
V. SCHÖNTHONER

Scarf Pin
V. SCHÖNTHONER

Silver Brooch with Enamel
F. MESMER

Silver Brooch with Enamel
JOSEF HOFSTETTER

Pendant in Gold, Enamel and Pearls
OTTO PRUTSCHER

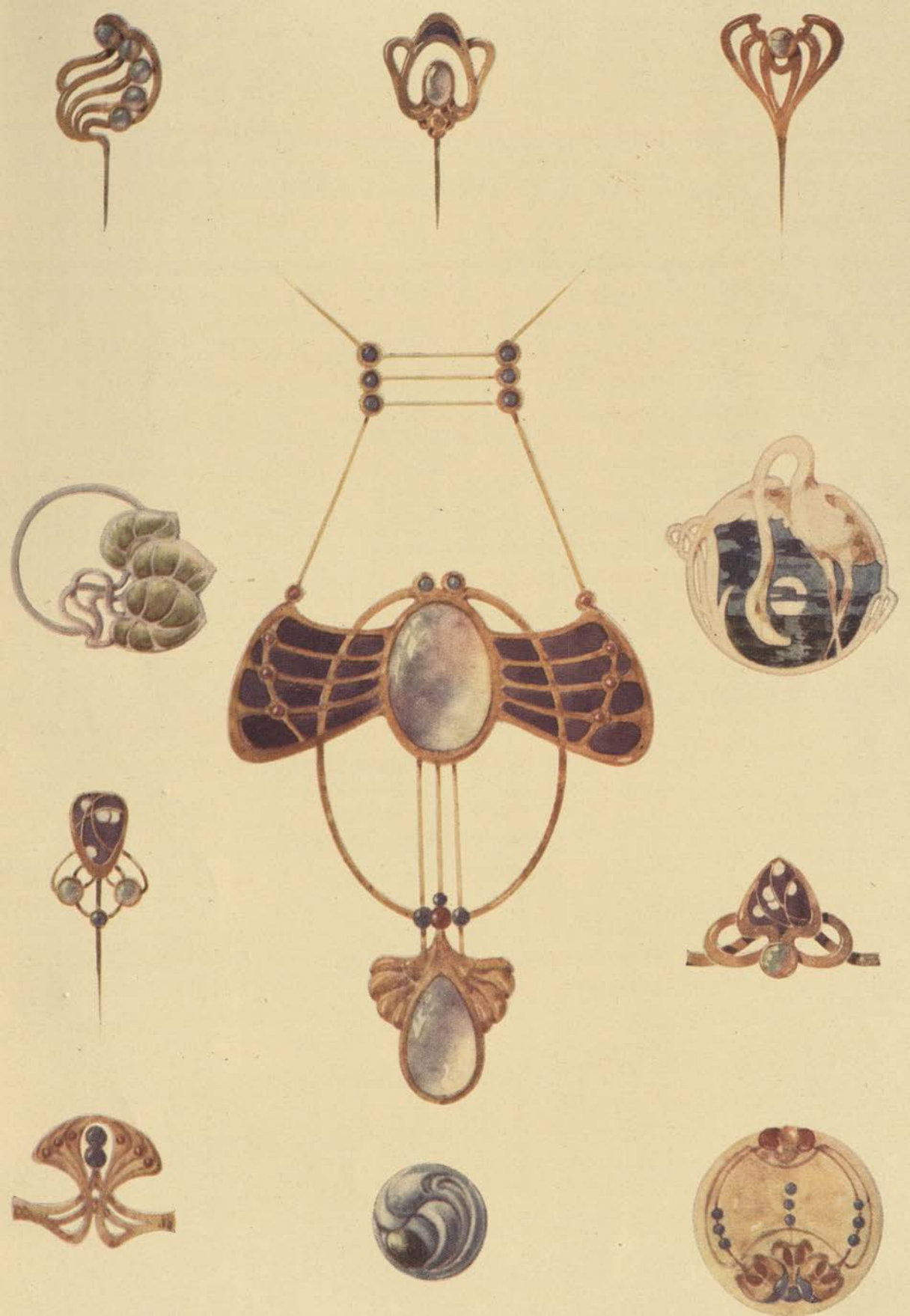
Scarf Pin
V. SCHÖNTHONER

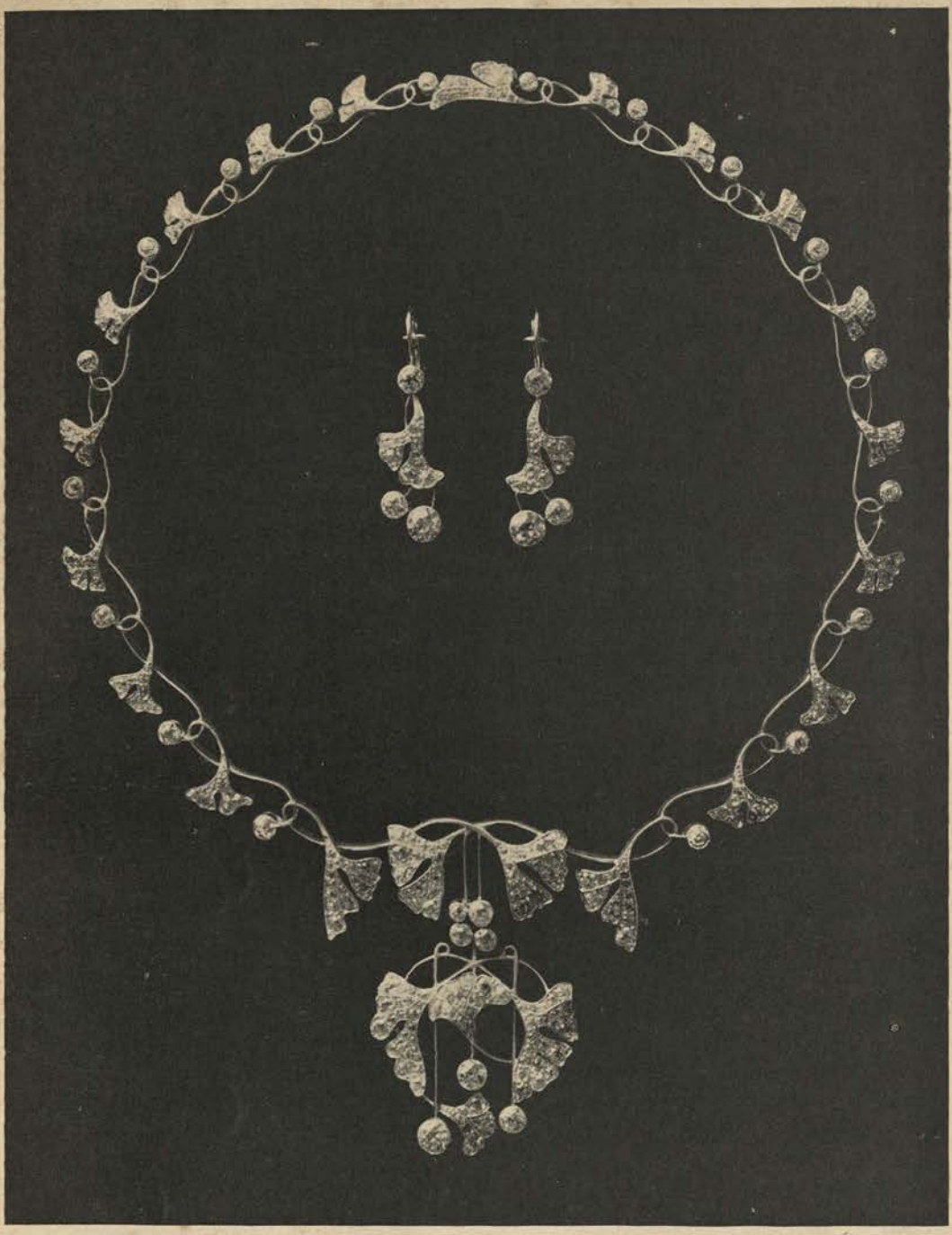
Head of Scarf Pin
V. SCHÖNTHONER

Head of Scarf Pin
OTTO PRUTSCHER

Silver Brooch with Enamel
F. MESMER

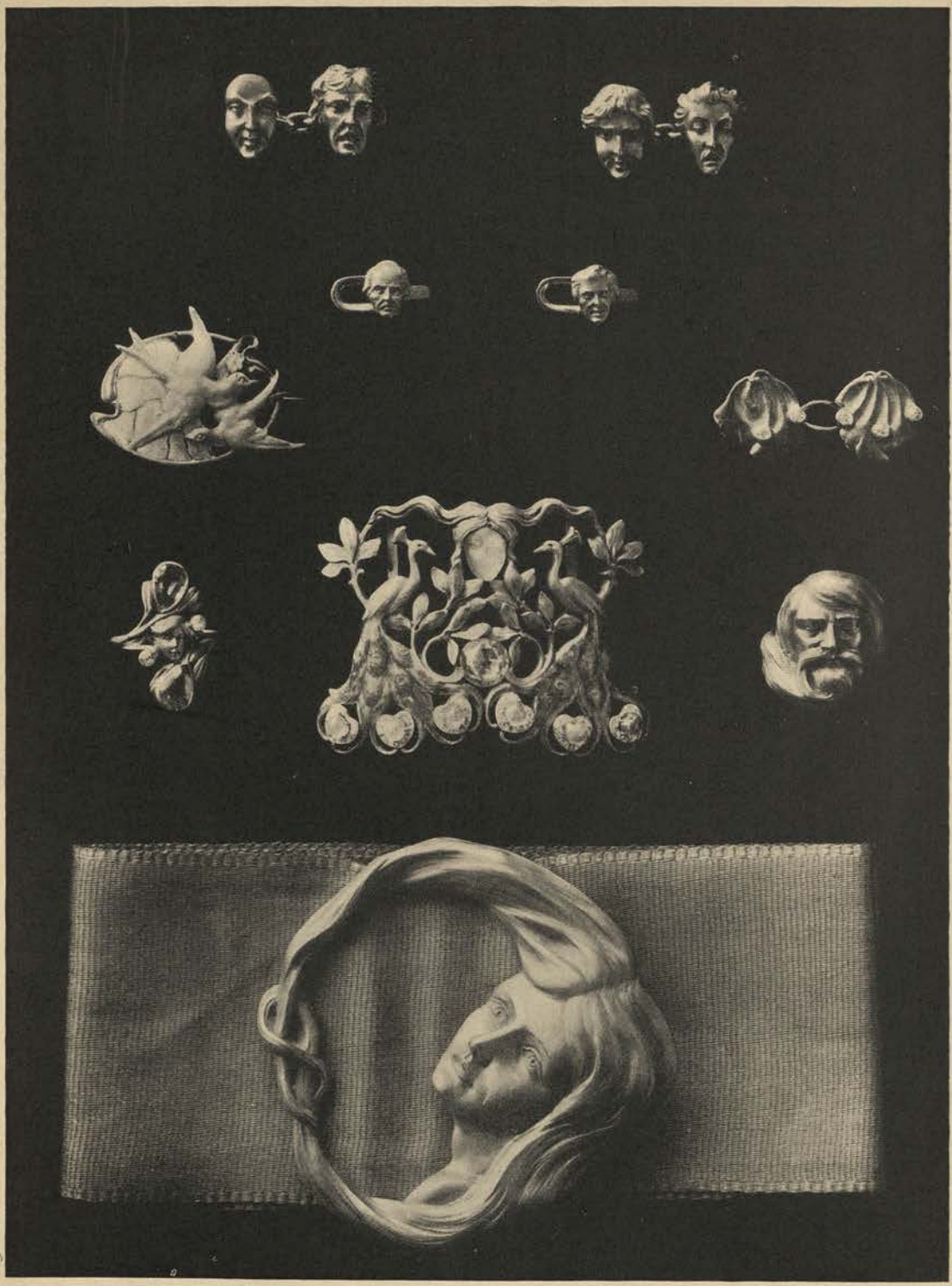
Gold Brooch with Enamel
OTTO PRUTSCHER





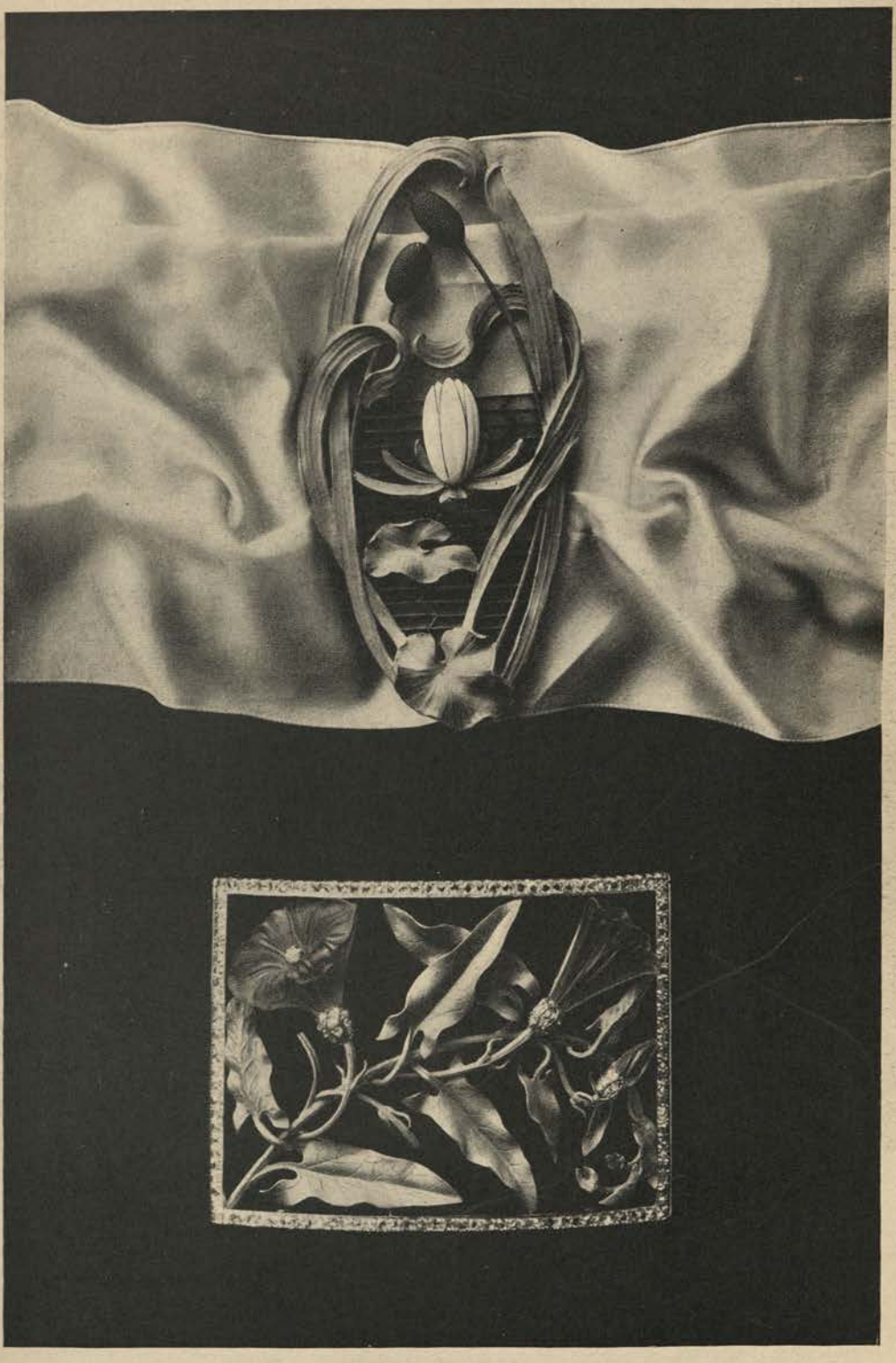
Necklace of Brilliants

ROSET & FISCHMEISTER



Jewellery

ROSET & FISCHMEISTER



Belt-Buckles in greenish Gold, enriched with Onyx Stones and Enamel
FRANZ HAUPTMANN

PLATE 4

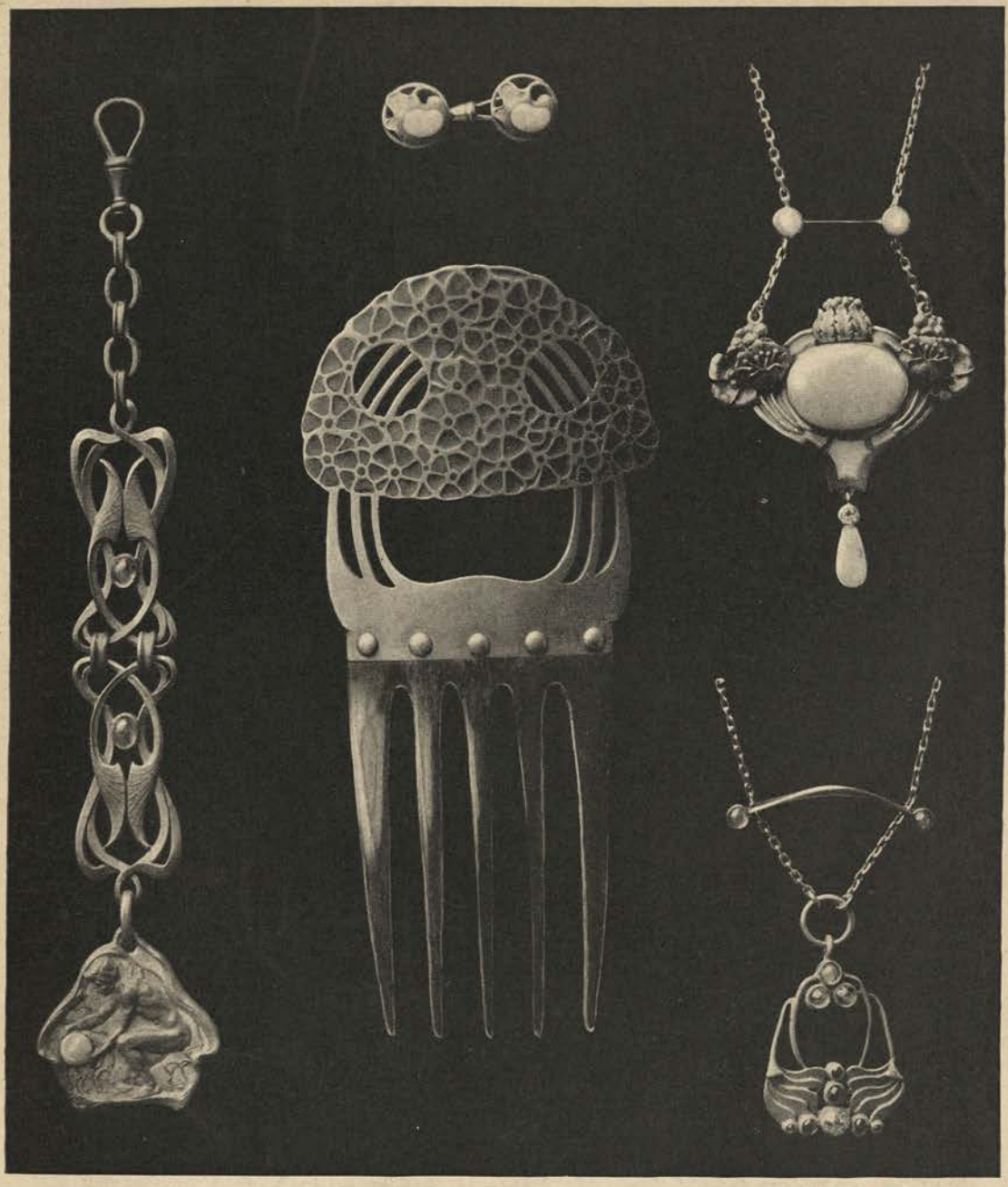
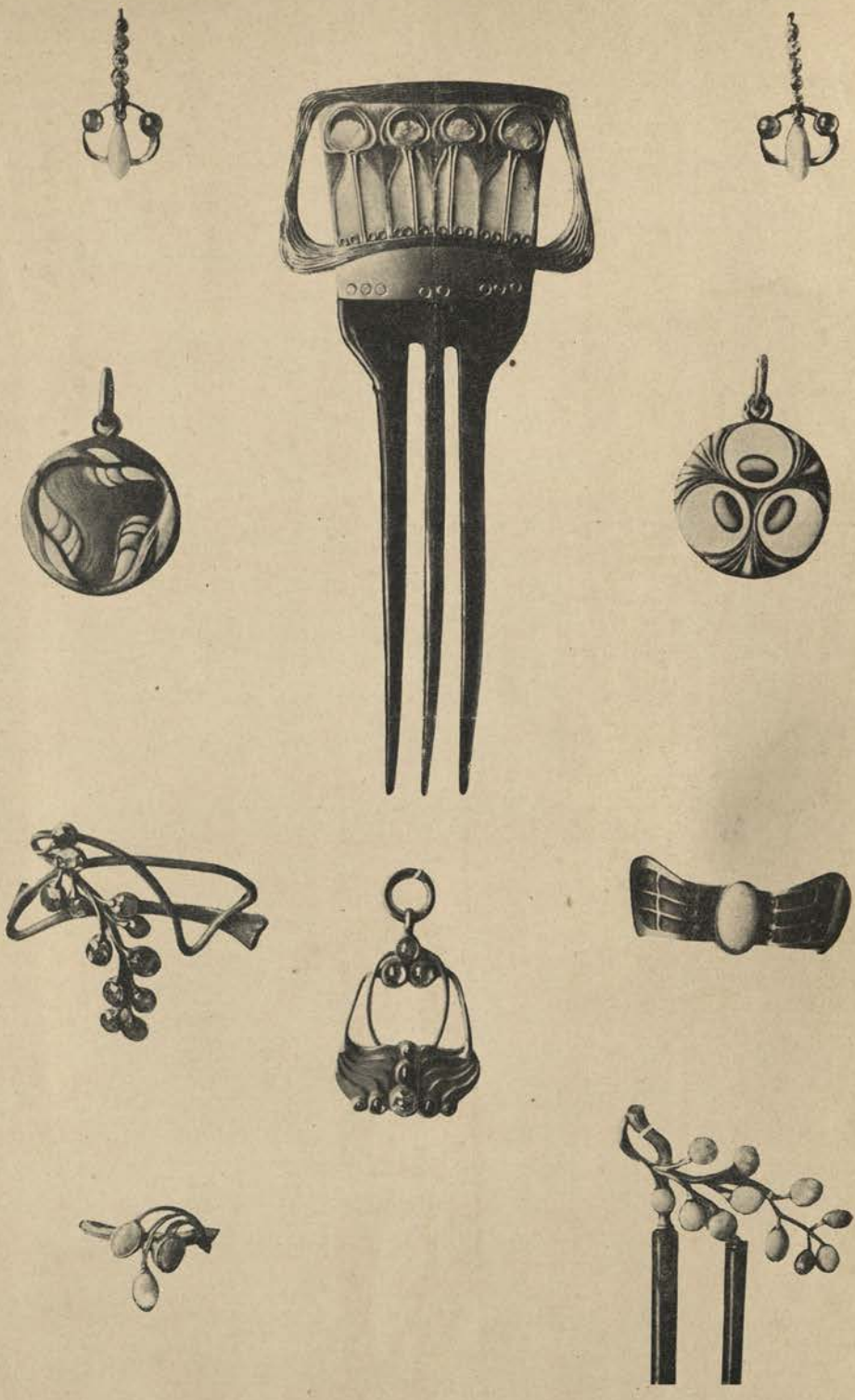


FIG. A FIG. B FIGS. C & D

A. Silver Pendant and Chain
The Chain by J. HOFSTETTER
The Pendant by PROF. SCHWARTZ

B. A Comb in Silver and Horn
J. HOFSTETTER

C and D. Gold Pendants set with Precious Stones
OTTO PRUTSCHER



Jewellery

OTTO PRUTSCHER

PLATE 6

FIG. A

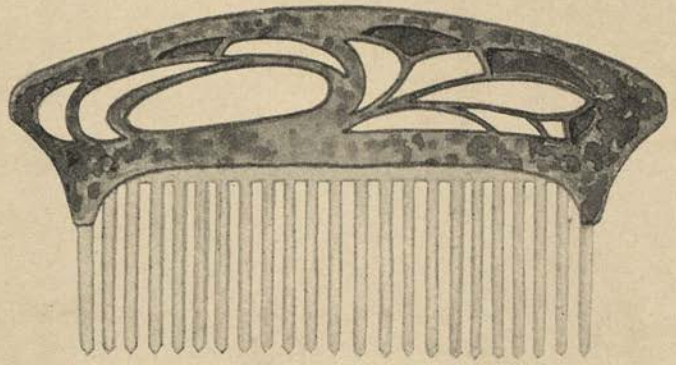


FIG. B

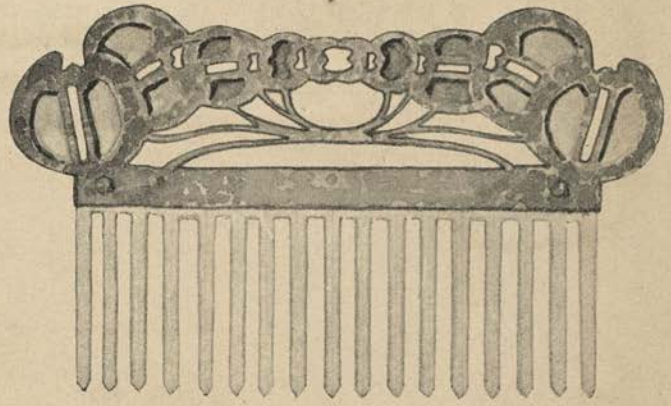


FIG. C

A. Belt and Silver Clasp
EMIL GRINGOLD

B and C. Silver-mounted Combs
ELSA UNGER

Necklace E. HOLZINGER & ELSA UNGER
Threefold Clasp, Upper Central Clasp E. HOLZINGER & F. MESMER
Large Twofold Silver Clasp ANNA WAGNER
Brooches and Links E. HOLZINGER, E. UNGER & A. WAGNER

MODERN GERMAN JEWELLERY.
By CHR. FERDINAND MORAWE.

MY opportunities of surveying the German jewellery market, and of making acquaintance with the ins and outs of the jewellers' business, have been limited; but it is certain that both are flourishing; at least, the German jewellers do not look as if they starved! Moreover, the demand for precious ornaments seems to increase year by year, and the display in the jewellers' windows grows more and more luxurious, as is the case with most other businesses. Nobody will store superfluous and unmarketable goods, least of all the jeweller, who is always a business man. You will be thoroughly aware of this fact if you start discussing art with him. He is cautious and suspicious of anything in the shape of novelty. He seems to say to himself: "This artist has ideas; he wants to show something new; but we cannot agree with these ideas, for we do not know if we shall be able to do business." This is a great pity, for the trade in women's ornaments offers more artistic scope than almost any other. It is not enough nowadays just to set some nicely polished stones neatly, or to be so lavish of material that the ornament produced represents an immense value; for the result will probably be something not at all artistic. Indeed, this generally occurs. The lot of the artist who designs women's ornaments is not a happy one, and it is almost like a message from heaven when a jeweller tells him that he will really condescend to carry out an original design. Even then he must sometimes put up with the fact that his design, which was intended for one person or purpose only, is repeated, like a manufactured article, a hundred and a thousand times again.

HAPPILY there are some artists in Germany, as in England, France, and Belgium, who are above the fashion, and whose artistic individuality is so strong that they are bound to succeed in other spheres of art as well as in that of women's jewellery.

TWO of the first to show activity in this direction were the Berlin artists, Hirzel and Möhring. Both chose for their ornaments the same manner and methods which Eckmann and his fellow-workers

had previously employed in decorative art; they adhered as closely as possible to simple natural plant-forms, especially Hirzel. Thallmayr, of Munich, is still working in the same style, but with more individuality than Hirzel. Thallmayr will certainly spend his life studying the leaves and blossoms of the trees and the flowers in his garden, while the other will doubtless produce new results, departing somewhat from the real forms of nature. Möhring's works already showed this tendency when he produced them nearly at the same time as Hirzel his. Subsequently these artists were occupied less with women's ornaments than with other things coming within the category of decorative art,—this owing to lack of intelligence and enterprise on the part of the jewellers and manufacturers. Tables, chairs, and other necessary household articles found a much wider market. But we are now dealing exclusively with women's ornaments. Two circumstances in this connection are very strange. In the first place, it seems that the artists of the present time (I speak of Germany) are not successful in designing finger-rings. Here and there one sees an attempt made to design characteristic shapes, but the sphere of the ring is so confined that nobody has succeeded in producing anything really elegant and novel. Mostly one sees extravagant examples, of confused design. The second peculiar fact is, that one very seldom finds an artist devoting himself to designing earrings. The whole artistic movement in relation to women's ornaments is still somewhat puerile. This may be recognised by the absence of the ear-ring, that most superior ornament, which, unlike all others, has an independent language of its own. Although in the list of female ornaments the clasp and the brooch occupy the foremost place, the pendant for the breast should not be forgotten. The mission of the pendant is to show by its fancy and its tastefulness how and in what degree the German is distinguished from the Englishman and from the Frenchman.

I WILL mention in this connection two artists living in Germany who are not Germans, but by their manner of life and work might be such. Both these artists, in their several ways, will exercise great influence on the development of our ornaments. I refer to Van der Velde and Olbrich. It is well known that the first is a Belgian, while the other is a foreigner, inasmuch as he comes from Austria.

OLBRICH'S pendants and pins are very characteristic. He takes a hammered gold-plate, enriches it with precious stones and enamel, and adds a rim set with long pearls. It is easy to see that he is fond of

rummaging among the treasures of the old cathedrals and convents ; he knows the secret of their effect, and, besides this, he has an extraordinary talent for inventing new things himself. His jewellery is the best we have now in Germany, because it is superior to fashions and periods. His jewels are pure, thoughtful works of art. When worn, they produce a most sumptuous effect ; but their richness has nothing tawdry about it. These jewels show us how we ought to deck our wives, both at home and at the theatre ; moreover, they suggest things fit for the lady superiors of religious orders, for abbesses, even for our queens. They show us too how our burgomasters' chains, with their insignificant crosses and stars, might be improved. These ideas are perhaps at present as intangible as a beautiful dream, but that is no reason why we should not indulge our fancy in this direction. For the moment, however, we must be satisfied if the jeweller is inclined to carry out our designs.

LOOKING further among our artists, we find Karl Gross, of Dresden. Mr. Gross, who formerly lived in Munich, delighted us while there with a good many beautiful designs for jewellery. He produced not only female ornaments, but also paper-cutters, seals, and so on. He always displayed good taste and a fine sense of form, having, like Olbrich, the capacity to carry out his designs quite independently, without consideration of his predecessors' effects. A hair-pin of Gross's may be regarded as quite an independent work, although it relies on an old tradition. Those artists, indeed, show the most freedom who have adapted the beautiful examples of past generations.

EXAMINING our new jewellery, we find very little work which has the appearance of having been done by a strong hand. Most of it in time becomes unbearably monotonous. Still, it is something that we in Germany have at least two artists who design in so fresh and characteristic a manner that their works are always looked at with the greatest interest. I already have mentioned them—Olbrich and Van der Velde—and I fall back again upon them, though I have already taken them in consideration.

WE have other artists, too, who follow sound principles in other branches of decorative art. One of the most individual of these is Riemerschmid, of Munich. Others there are who are nearly on the right way, but whose personal artistic sense is not broad enough to make them produce something really good. This general mention is, therefore, all their work demands.

IN addition to finger and ear-rings our jewellery artists are responsible

for other objects, such as the bracelet, the watch, and the fan. I think it is very difficult to rescue the bracelet from conventionality. We must hope the best for the future. But what about watch-cases, especially those of ladies' watches? This art is quite neglected, not so much by the manufacturers as by the artists. At this year's Darmstadt Exhibition there were two watches displayed. One of them had the case enamelled, if I mistake not, in the form of a chrysanthemum, and on the other was modelled the figure of one of the "Fates." The effect of the chrysanthemum watch was fairly good, but the less said about the "Fate" the better. Why is it not possible to design an ornament with taste and furnish it with precious stones and enamel? It is the greatest pity that our sculptors have no imagination. Having arrived at the determination to think of a watch, the artist has no idea beyond depicting one of the "Fates" with the thread and the scissors. I said just now that the watch was neglected less by the manufacturers than by the artists. Nowadays you may find watches indeed with gaily-coloured cases, but the decorations are miserable, like everything else that is invented by the manufacturers. They don't want to pay a good price for the artist's sketch, and they are proud of the inspiration of their own Muse. In this case one cannot avoid the conclusion that the artists are themselves to blame for their neglect of this branch of the jeweller's art.

THE condition of affairs with regard to the fan is also very astonishing. Why do our artists not supply our ladies with nice fans? Please do not confound "nice" with "precious." The fan as we know it now is so utterly "played out" that scarcely anything can be done with it. New arrangements of the feathers are invented; the handle is trimmed in different ways; new materials are used, but a really new and artistic idea cannot be devised. Titian's "Lady with the Fan" is admired; the fan is known very well, but nobody thinks of making use of it. Meanwhile another kind of fan is being more and more extensively employed. I refer to the palm-leaf of the Japanese and the Chinese. People are very fond of being fanned by these leaves, but nobody observes their artistic possibilities. An artist who can afford to be independent of mere fashion is therefore wanted to give new life to the fan. Such an artist will win lasting success.

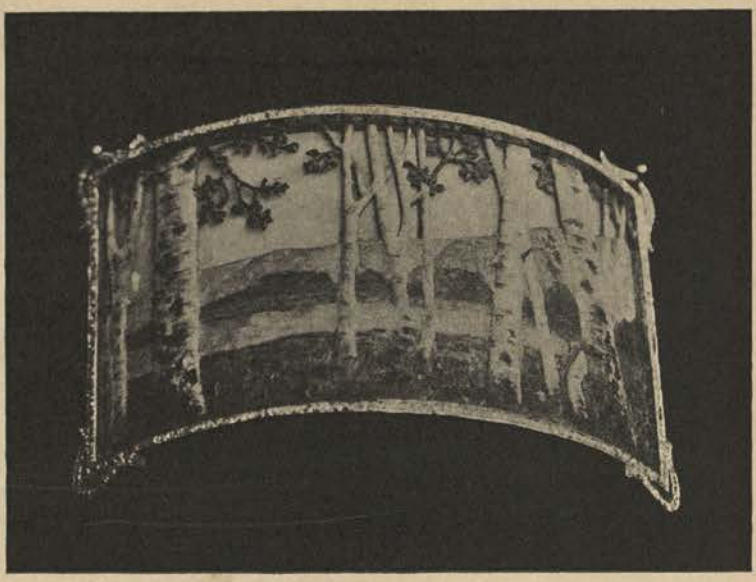


Fig. A

Fig. B

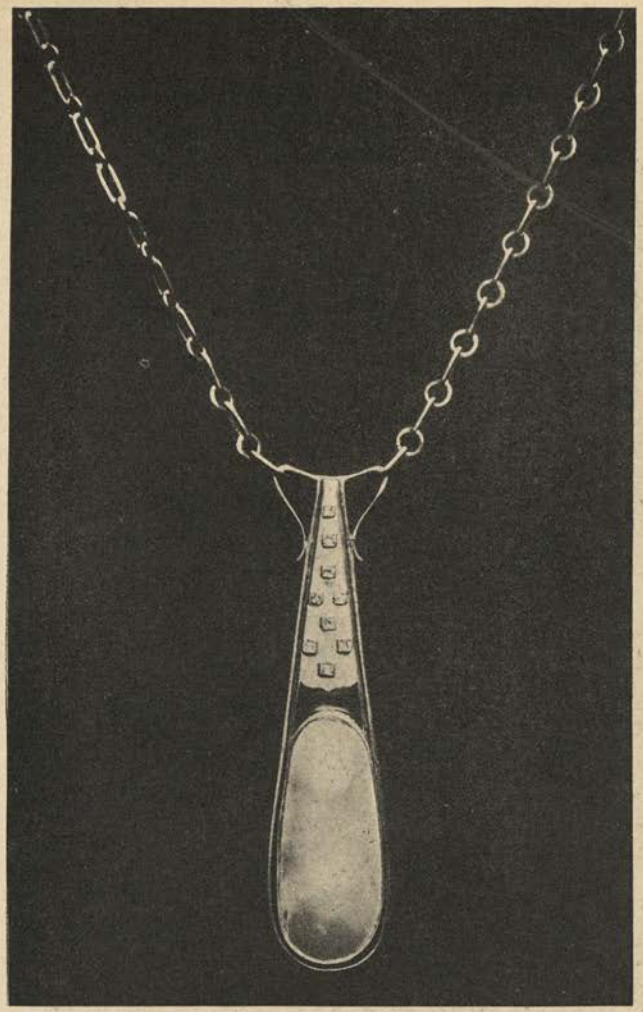
A. *Collar Ornament in Gold, Enamel, Onyx, and Brilliants*

B. *Collar Ornament in Gold, Enamel, and Brilliants*

ROBERT KOCH

Gold Pendant, set with Lapis Lazuli, Pearls, and Rubies
Designed by JOSEPH M. OLBRICH

Silver Pendant, set with Bloodstones and a large Pearl
Executed by D. & M. LOEWENTHAL

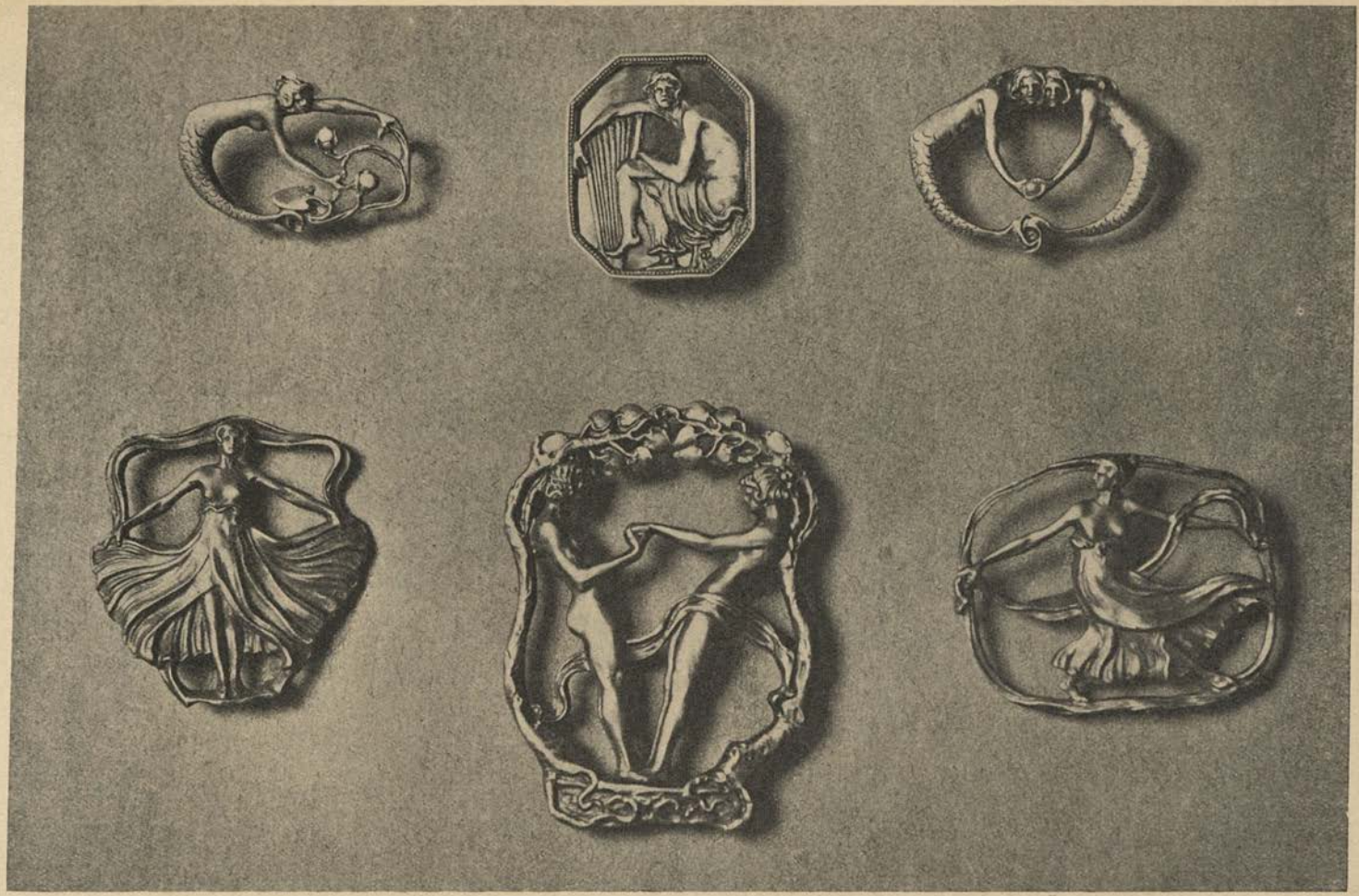


Pendant in Gold, Silver, Enamel, and Pearl
Executed by THEODOR FAHRNER

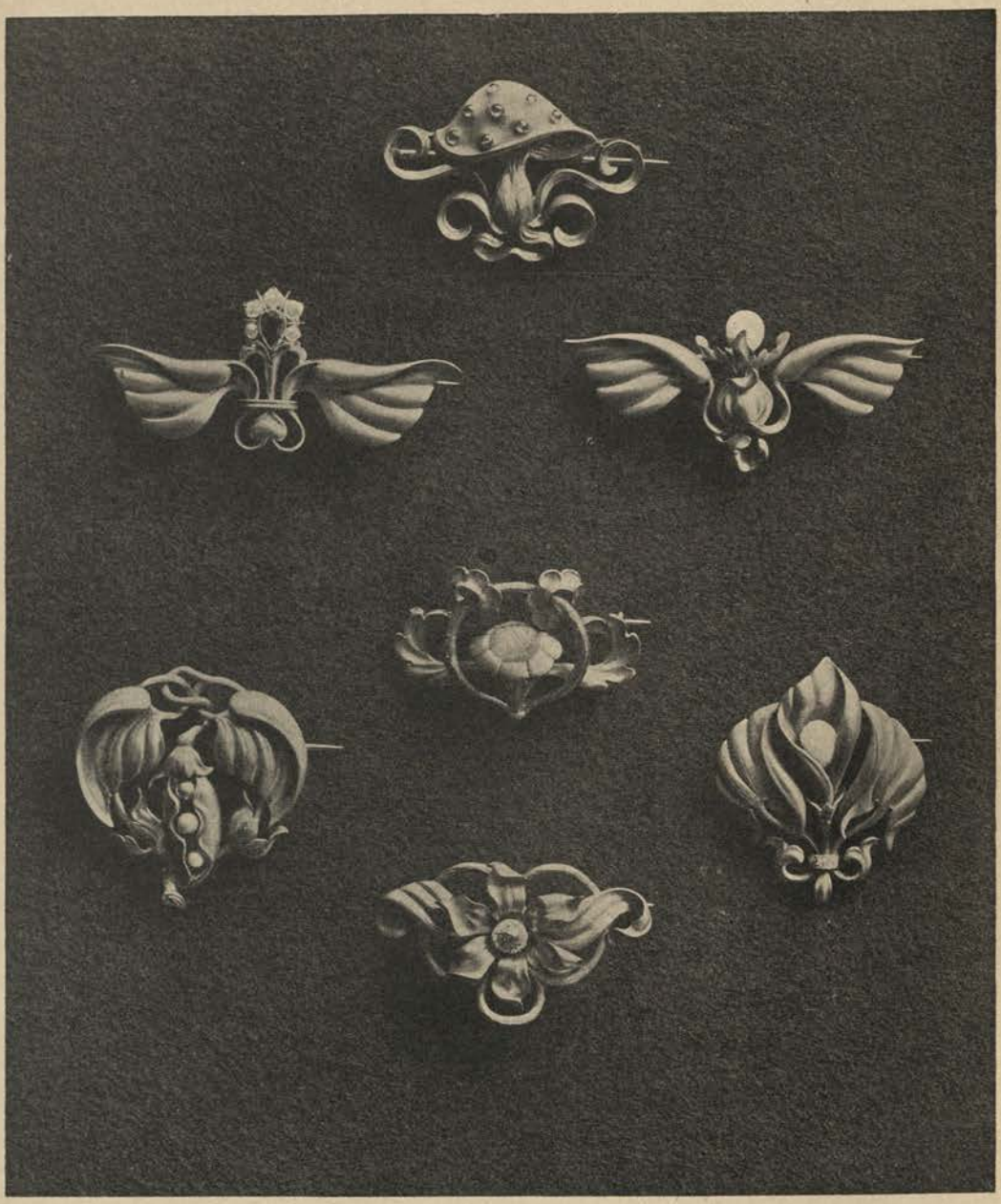
Gold Pendant set with Amethysts and Pearls
Executed by D. & M. LOEWENTHAL

Both designed by J. M. OLBRICH

Gold Brooches
Designed by HERMANN R. C. HIRZEL
Executed by LOUIS WERNER



Gold Brooches
Designed by THEODOR VON GOSEN
Executed by "VEREINIGTE WERKSTAETTEN," MUNICH



Gold Brooches
Designed by BRUNO MÖHRING
Executed by F. H. WERNER

PLATE 6

FIG. A

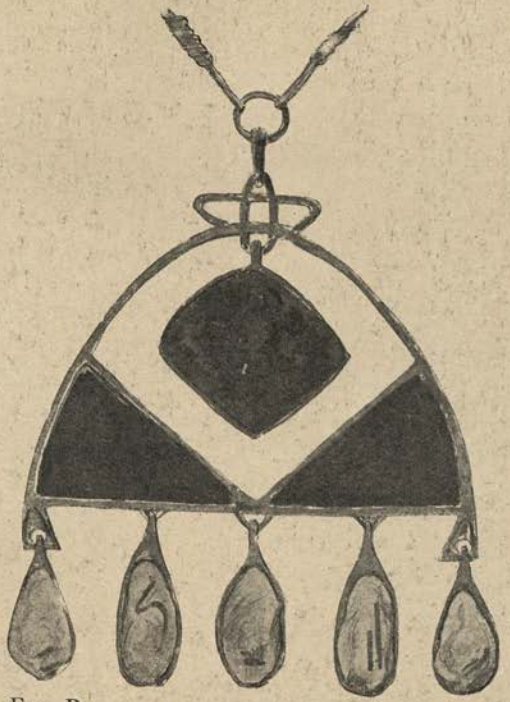


FIG. B

FIG. C

A and C. Gold Pendants set with a Turquoise
B. Gold Pendant set with Turquoises and Moss-Agates

CHR. FERDINAND MORAWE

PLATE 7

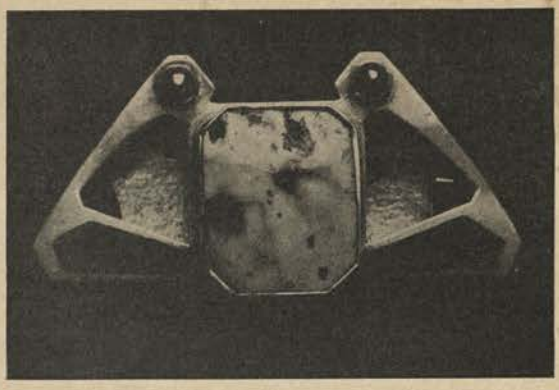


FIG. A

FIG. B

A. Silver Brooch set with Turquoise and Enamel
Executed by THEODOR FAHRNER

B. Gold Pendant set with Pearls and Sapphires
Executed by D. & M. LOEWENTHAL
Both designed by JOSEPH M. OLBRICH

MODERN BELGIAN JEWELLERY AND FANS. By F. KHNOPFF.

RECENT *Salons* in Belgium have been notoriously unsuccessful, and it cannot be disputed that the public is becoming less and less interested in the large exhibitions of Fine Arts. Notable artists have been conspicuously absent; new works have been as scarce as old ones have been abundant; and, lastly, the general arrangements have been altogether lacking in attractiveness. Despite the violent opposition of interested persons, official and otherwise, the type of display started some time ago in Brussels by the "XX" club, and continued by the "Libre Esthétique" and "Pour L'Art" societies, has succeeded in attracting the attention of *connoisseurs* and art lovers generally, with, apparently, every prospect of retaining it.

THE combination of works of painting and sculpture with the most exquisite productions of ceramic art, glass-ware, and all that is most delicate in jewellery and goldsmith's work, adds a special attraction to these exhibitions, which are always looked for with the utmost interest. It is, indeed, the jewellers, who, among all our Belgian art workers, have succeeded in making themselves and their productions the best known and most widely appreciated; the more so as in their case one was able to compare their works closely and determine their relative merits. It may truly be said that their most notable characteristic is diversity—a diversity which is shown, not only by the amateurs, so to speak, but also among the professionals.

NO remarks on Belgian sculpture—particularly in its decorative sense—are complete without mention being made of Charles Van der Stappen. True, he has executed but a small number of detached ornaments, but in the arrangement of the hair in his exquisitely fanciful busts he has lavished a wealth of fine modelling, the influence of which is still widely felt.

IN the works of M. Paul Dubois we discover the sculptor modelling the details of his buckles and clasps as he would so many powerful muscles. M. Fernand Dubois seems to be a *chercheur* of a more subtle kind; but this very excess of ingenuity sometimes mars the plastic effect of his jewels.

FROM Victor Rousseau we have had so far nothing more than a gold bracelet. The subject is quite simple—two hands holding a pearl ; but the work is in every way worthy of the young Brussels artist, whom I regard as one of the most remarkable personalities in the domain of contemporary Belgian sculpture.

THE decorator Van de Velde, who has left Brussels, and is now settled in Berlin, exhibited at some of the "Libre Esthétique" *salons* a series of jewels remarkable for their firm and consistent construction.

THE jewels displayed recently by M. Feys are distinguished by grace and felicitous appropriateness ; but even more striking is the perfection of their execution, which is really extraordinary in its suggestion of suppleness.

OTHER jewels displayed recently at the "Libre Esthétique" by M. Morren and Mlle. de Bronckère also deserve notice.

IN the course of a very interesting study on M. Ph. Wolfers, M. Sander Pièrron, the sagacious Brussels critic, thus described the work of this remarkable specialist in the "Revue des Arts Décoratifs" :—

"M. WOLFERS seeks his inspiration in the study of the nature and the forms of his marvellous domain, and his vision of things is specially defined in his jewels. The detail therein contributes largely to the spirit of the entire work, which borrows its character from the decoration itself or from the subject of that decoration. He never allows himself to stray into the regions of fancy ; at most, he permits his imagination to approach the confines of ornamental abstraction. Nevertheless, he interprets Nature, but is never dominated by it. He has too true, too exact a sense of the decorative principle to conform to the absolute reality of the things he admires and reproduces. His art, by virtue of this rule, is thus a modified translation of real forms. He has too much taste to introduce into the composition of one and the same jewel flowers or animals which have no parallel symbol or, at least, some family likeness or significance. He will associate swans with water-lilies—the flowers which frame, as it were, the life of those grand poetic birds ; or he will put the owl or the bat with the poppy—that triple evocation of Night and Mystery ; or the heron with the eel—symbols of distant, melancholy streams. He rightly judges that in art one must endeavour to reconcile everything, both the idea and the materials whereby one tries to make that idea live and speak. Inspired, doubtless, by the fact that the ancients chose black stones for the carving of the infernal or fatal deities, M. Wolfers uses a dark amethyst for his owls, which gives them a special significance.

The Grecians used the aqua-marina exclusively for the engraving of their marine gods, by reason of its similarity to the colour of the sea, just as they never carved the features of Bacchus in anything but amethyst — that stone whose essence suggests the purple flow of wine."

M. VAN STRYDONCK expresses himself to me in the following terms on the subject of his art:—

"I AM of opinion that the jewel can be produced without the aid of stones, enamels, etc. I do not exclude them entirely, but they should not be used unless it be to give the finishing touch, or occasionally to relieve an *ensemble* lacking in vigour of colour. My preference is for oxydations, for in general effect they are more harmonious to the eye, and by careful seeking one can find all the tones required. I think you will share my opinion that it is much easier to use enamels, by means of which one's object is instantly attained. Yet it is seldom one produces a beautiful symphony of colour. Enamel can only be employed in small quantities. Why? Because, in the first place, he who uses it must have a profound knowledge of colours and a special colourist's eye; he must remember, moreover, that he is appealing to a *clientèle* composed principally of ladies, who in most cases regard the jewel simply as a means to complete such and such a toilette.

"IT seems to me, indeed," continues M. van Strydonck, "that translucent enamel is the most suitable because it simply serves as an auxiliary—a basis necessary to the completion of the *ensemble*—and adds value to workmanship and design; and there is nothing to prevent its alliance with the beautiful oxydations which come almost naturally from gold."

NOTE how, little by little, enamel is being abandoned in favour of stones, such as onyx, agate, and malachite, materials of no special value, which can be cut in different ways, and whose colour gives fine effects infinitely preferable to those of inferior enamels.

OF course, I do not despise the fine stone, which, by its bold colour, often relieves the work, but this is not altogether the object of the jewel, unless profit be the sole object of the maker; and I ought to add that the revival of the jewel in recent years has not been favourably regarded by certain firms, who saw therein a distinct diminution of gain, the fact being that their large stock of fine stones—beautiful in themselves, but out of place in works such as I have mentioned—threatens to remain on their hands.

ONE cannot truly say that Belgian *eventaillistes* exist, for it is only very occasionally that such water-colour painters as MM. Cassiers,

Stacquet, and Uytterschaut carry out their delightful landscapes and seascapes in the shape required for a fan.

SOMETHING has been done in lace-work in connection with the fan, and on this point I should mention in terms of praise M. Van Cutsem, a Brussels designer, who has made numerous models for M. Bart and M. Sacré, amongst which may be noted several happy experiments in the direction of the "modern style."

TO conclude, let me refer to the lace by Mlle. Bienaimé, admirably mounted by M. Goosens, of Brussels.

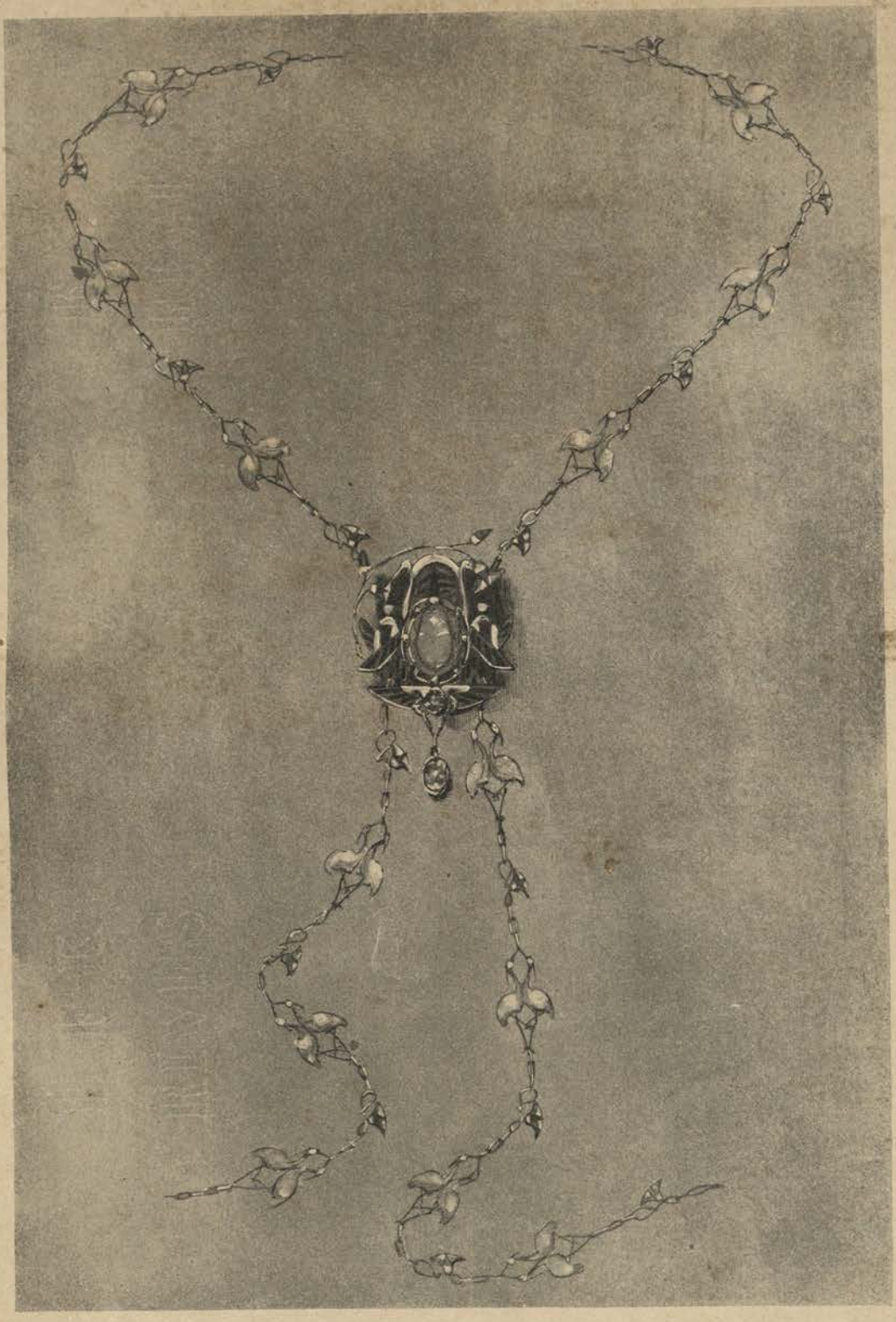
(Belgian)

A FAN PAINTED ON SILK

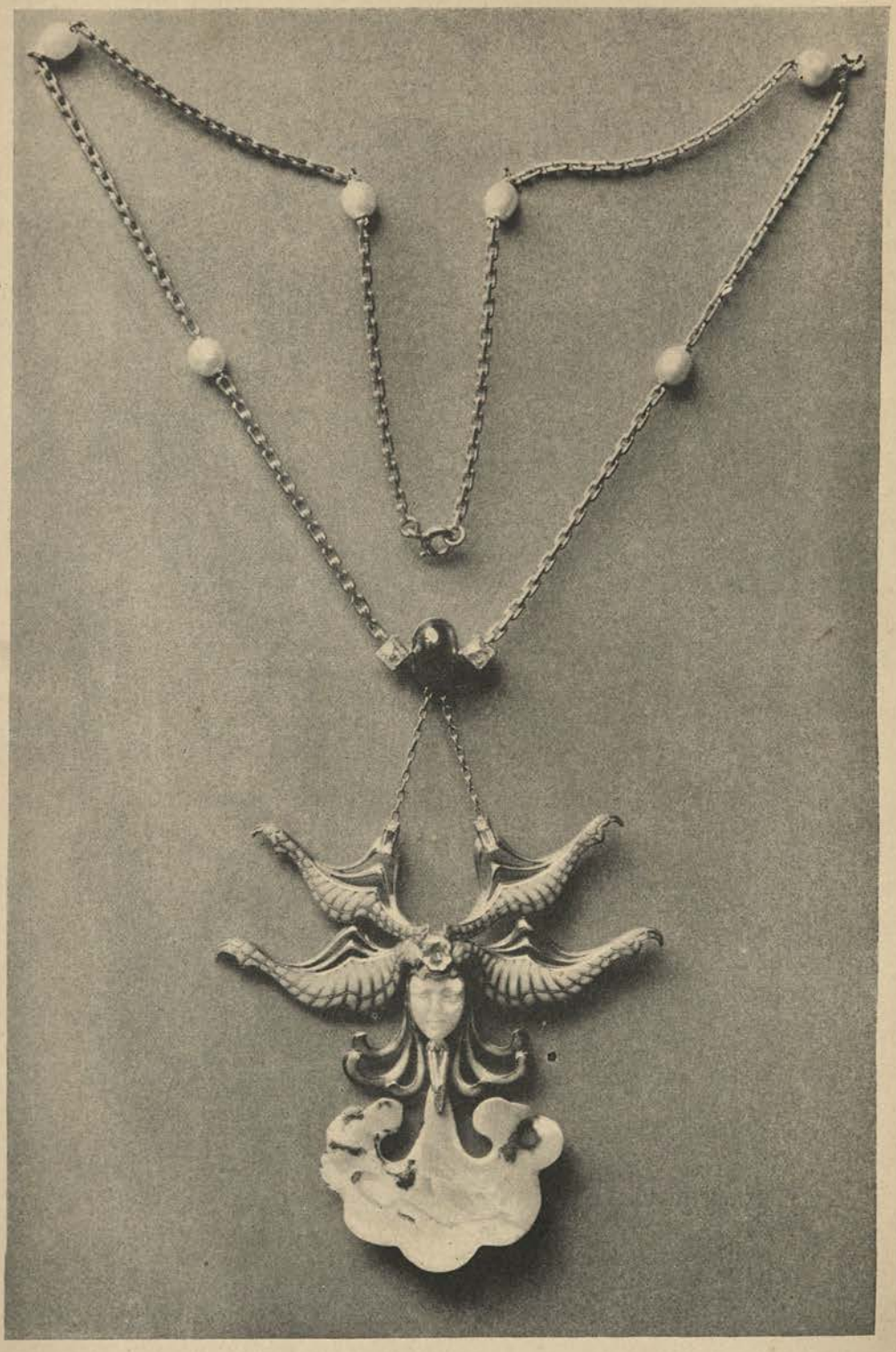
BY

H. CASSIERS.

PLATE I



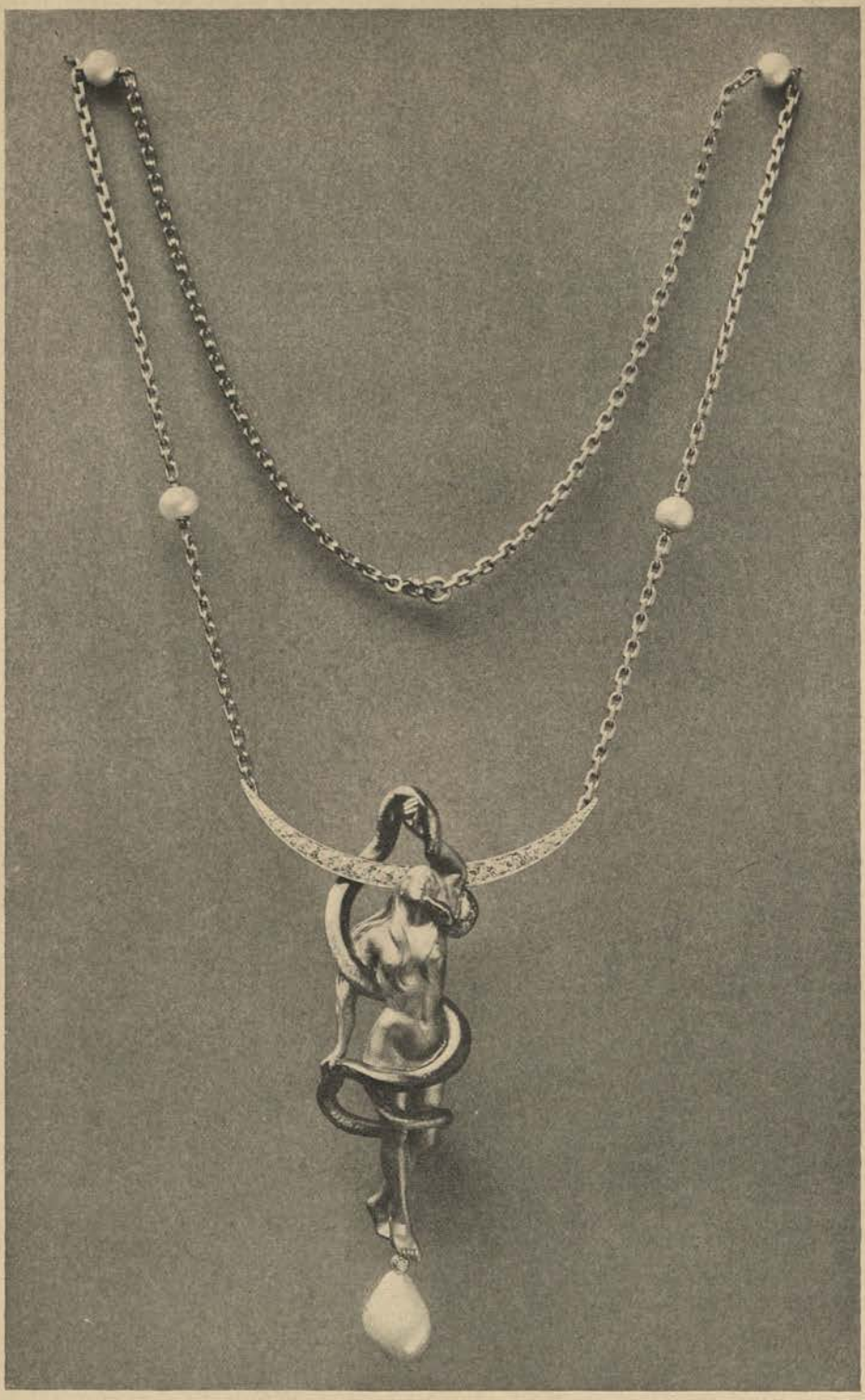
Design for a Necklet
in Silver and Enamel
L. VAN STRYDONCK



Pendant with Chain. The masque is an Iris with red Enamel for the hair. The Orchid's petals are in translucent Enamel of opalescent tones

PH. WOLFERS

PLATE 3

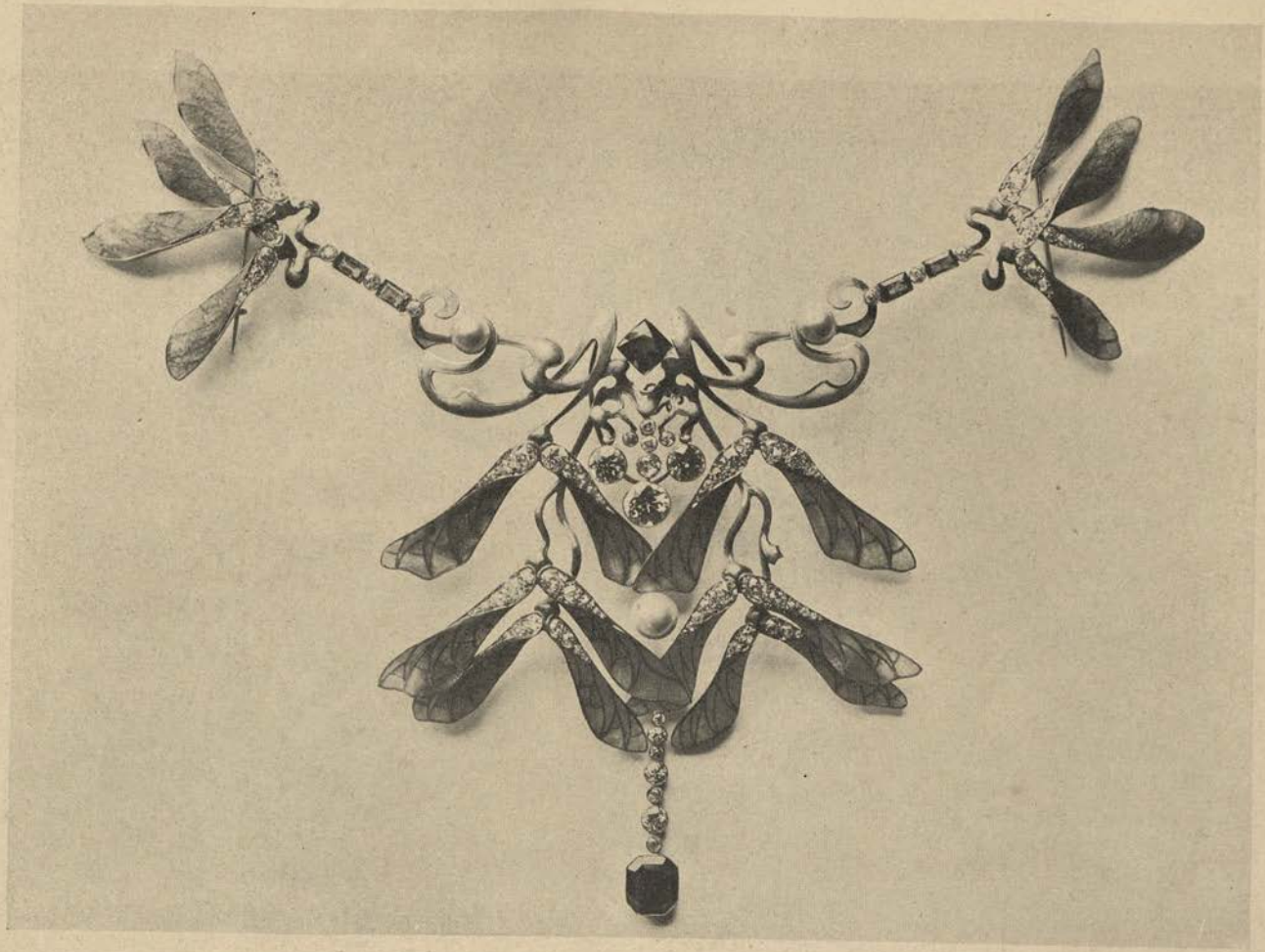


Pendant and Chain set with Brilliants and Pearls. The Figure in Gold, the Serpent in black and brown Enamel

PH. WOLFERS

Necklet, with Ornaments of transparent Enamel
PH. WOLFERS

PLATE 5



Parure de Corsage, set with Emeralds, Brilliants and transparent Pearls

PH. WOLFERS

PLATE 6

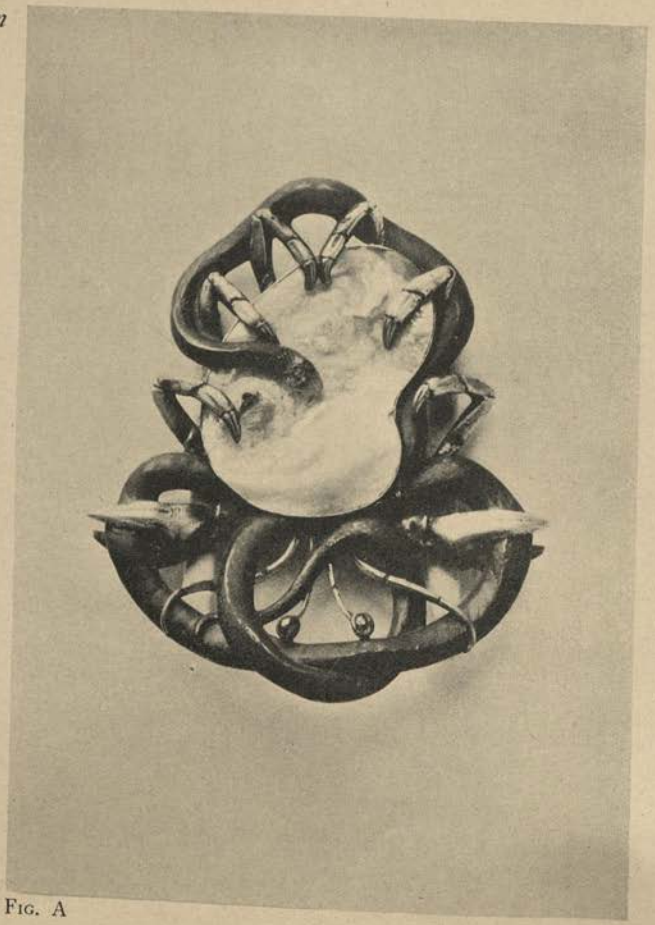
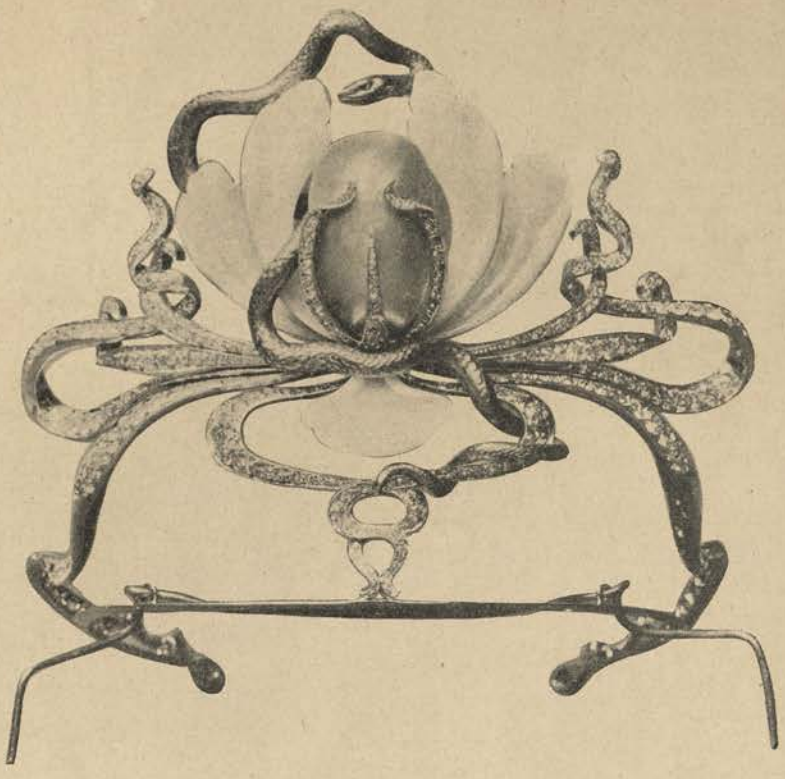


FIG. A

FIG. B

A. Waistband Buckle. The Serpent in green Bronze, the Crab in Silver-gilt
B. Pendant. The Pheasants in green and yellow-brown Enamel, the centre Stone a pale-green Ceylon Sapphire

PH. WOLFERS



Coiffure, set with Brilliants; the petals in Opal, the Serpent in Gold touched with a slight patina

PH. WOLFERS

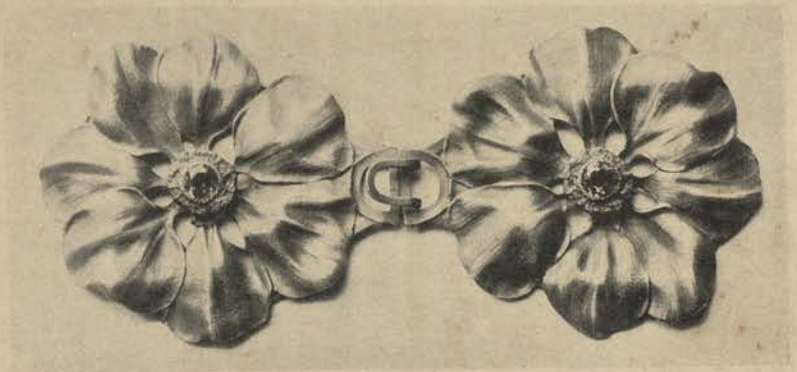


FIG. A

FIG. B

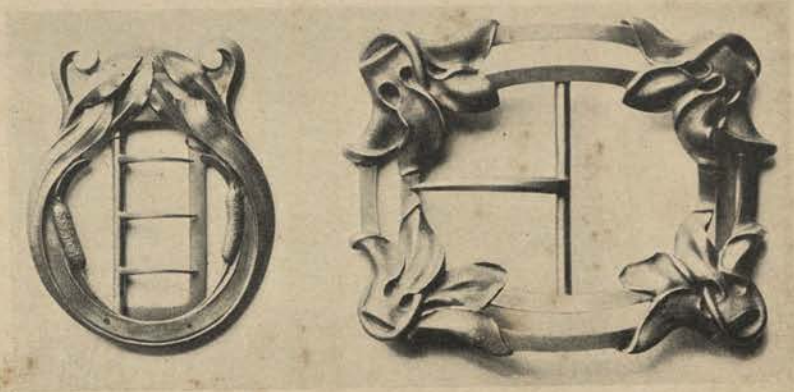


FIG. C

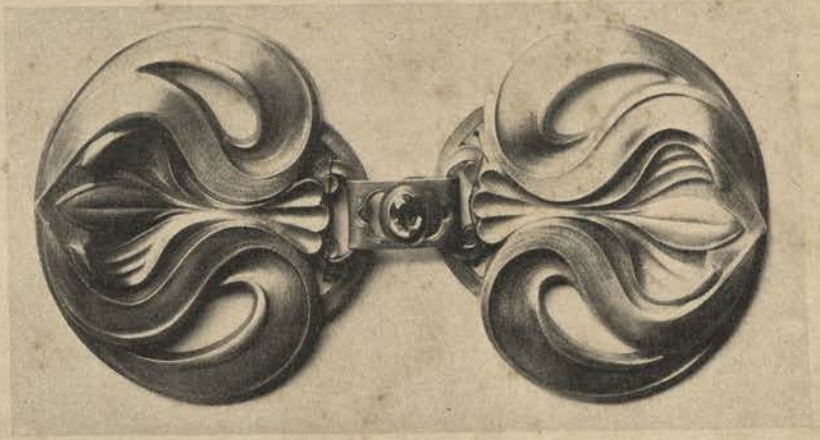


FIG. D

A, B, and D. Silver Belt-Clasps
C. Silver Buckles

PAUL DUBOIS

PLATE 9

MODERN DANISH JEWELLERY.

By GEORG BROCHNER.

EMANATING from England—and, I am tempted to add, with THE STUDIO for its pioneer—the new movement, the rejuvenation, the second Renaissance, or whatever one may be pleased to call it, in matters of Fine, and more especially Applied Art, is like a mighty wave making its way over many lands. But, as with the waves of the ocean, its movements are often fitful and impulsive, its progress irregular and spasmodic. Why this is so it is often futile to speculate upon, and even where a plausible explanation is apparently near at hand, it may on closer investigation prove more or less of a fallacy. Thus it may appear natural enough that a small country should be unable to vie with large and rich empires in the matter of jewellery, for the making of such is likely to entail expenditure out of proportion to the buying capacity of smaller nations. Yet this argument really does not hold good, for inasmuch as in modern jewellery it is more the design and conception, more the intrinsic artistic value and the proper choice and handling of the material which are the main things (and not the quantity of precious stones used), the cost need by no means be excessive. For day wear, at least, delightful jewellery is now made entirely from gold and silver, and enamel, and even bronze, possessing decorative properties immeasurably beyond those of the far more costly articles produced up to only a few years ago.

BE this as it may, the fructifying effects of these new ideas have, on the whole, been somewhat slow in making themselves felt within the craft of the gold and the silver-smith, or, rather, within that branch of it which embraces articles for personal adornment. Some countries have so far ignored them altogether; in others they are only just beginning to take root. In Denmark, for instance, which in other fields of applied art holds such an honourably prominent position, comparatively little attention has hitherto been given to jewellery by those distinguished artists who have for years brought their talent to bear upon other crafts. But, if I mistake not, a change is beginning to manifest itself in this respect, and I have

very little doubt that the material for an article on modern Danish jewellery will be vastly augmented within a span of but a few years, although it is unfortunately a little scanty at the time of writing.

BINDESBÖLL, whose characteristic style is so easily recognised, has some good clasps and brooches to his credit. They are distinguished by that unconventional boldness and freedom which one always hails with unmixed pleasure wherever one finds them, whether it be on a book-cover, on a sofa cushion, on a metal vessel, or in some architectural decoration. It is only very rarely Bindesböll deigns to employ a distinct figure or motif in his designs, but, in spite of a capriciousness in his lines—a capriciousness which at times borders upon recklessness—the effect is almost invariably harmonious and decorative.

OF a totally different stamp is Harald Slott-Möller, to whom is due the place of honour when dealing with modern Danish jewellery. His designs are carefully conceived and they almost invariably illustrate a fine poetic idea or allegory, always happily chosen. They are somewhat elaborate, both in details and drawing, and in the choice of material, with regard to which he is rather extravagant than otherwise. His jewellery is possessed of a distinguished decorative beauty, and although he is entirely original, both in his choice of motifs and in his way of dealing with them, it might perhaps not be very difficult to trace certain English influences in his work. He is himself a skilful craftsman, whilst some of his designs have been executed at the famous establishment of Mr. Michelsen, Danish Court jeweller. For one of Mr. Michelsen's daughters, Slott-Möller designed the exceedingly beautiful brooch of which we give an illustration (Plate 4). It is made of silver, which is strongly oxidised, with blue, white, and green enamel. The stars are set in diamonds, and the pendants at the side are pearls. The comb with the butterflies on the lyre is the property of another sister, and is made of tortoise-shell and gold, with enamel, set with pearls, diamonds, and sapphires. A second comb, likewise made of tortoise-shell, has for its decorative motif a mermaid, gold, enamel, and coral being used with no mean skill. In the necklace the myth of Helen is represented. The central portion is of dark oxidised silver, with flames and sparks in gold, the walls of burning Troy and the grass are enamel, and the figure of Helen is carved in ivory. On the side plates men fight and die, illustrating the inscription, in Greek: "She brought devastation, she gave fame." Slott-Möller has himself made the whole of this elaborate and charming necklace.

Danish

The hand-mirror is made in silver, with an ivory handle, in the likeness of a candle, round the flame of which a number of luckless moths flutter ; the moths and the ooze from the candle are oxidised. MOYENS BOLLIN, who has lately gone in for the making of artistic metal objects, has also designed several pretty combs, clasps, etc., made in silver or bronze. In the former material is a clasp, of which we give an illustration, with flowers in blossom and bud, admirably drawn so as to fill their allotted space. Another clasp, a butterfly, is in bronze.

ERICK MAGNUSSEN is a very young artist, who seems to give promise. The " 1901 " in the pendant mirror is very deftly drawn, covering its space evenly and well, as does also the design of the " Fish " clasp illustrated. The other, with the mermaids, shows that he can also successfully employ the female form for decorative purposes.

A SILVER clasp and brooch by Niels Dyrlund are distinguished by a quaint but well balanced intertwining of lines, the effect produced being pleasing and decorative, and Einar Nielsen, the talented painter, Axel Hou, and Georg Jensen have also recently taken to the designing of clasps and such like objects.

Necklace representing the story of Helen of Troy. The central part in dark oxidised Silver, with flames and sparks in Gold; the walls of burning Troy and the grass in Enamel; the figure of Helen is carved in Ivory

HARALD SLOTT-MÖLLER

PLATE 1

A. Belt-Mirror in chased Silver
ERICK MAGNUSSEN

B. Silver Hand-Mirror with an Ivory handle. The moths are oxidised
HARALD SLOTT-MÖLLER

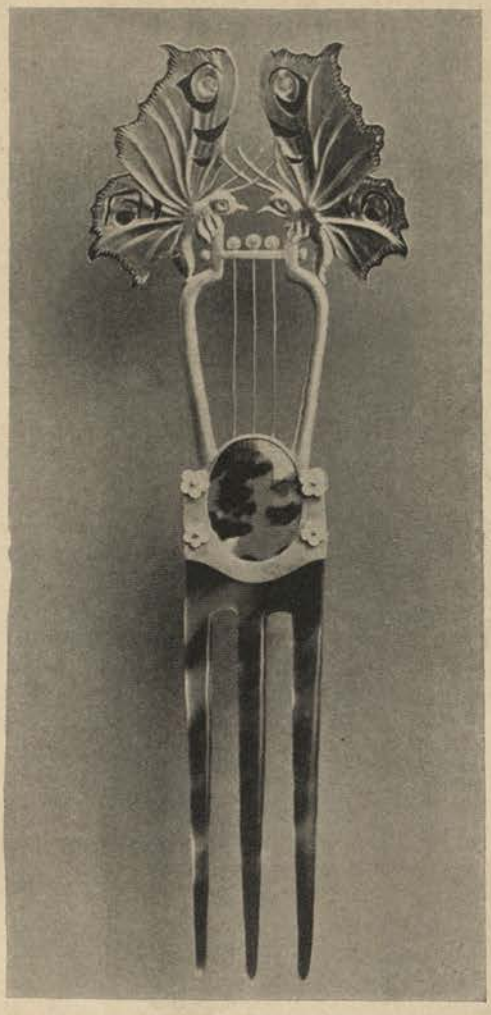


FIG. A

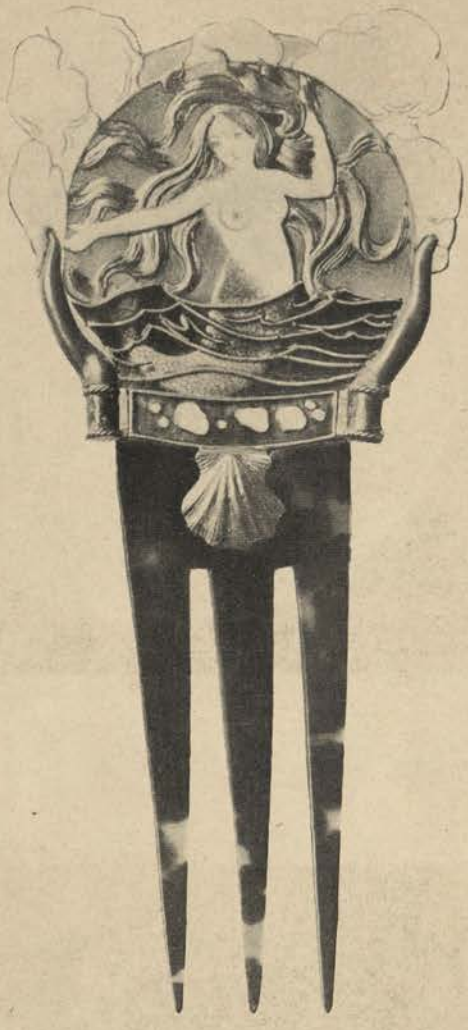
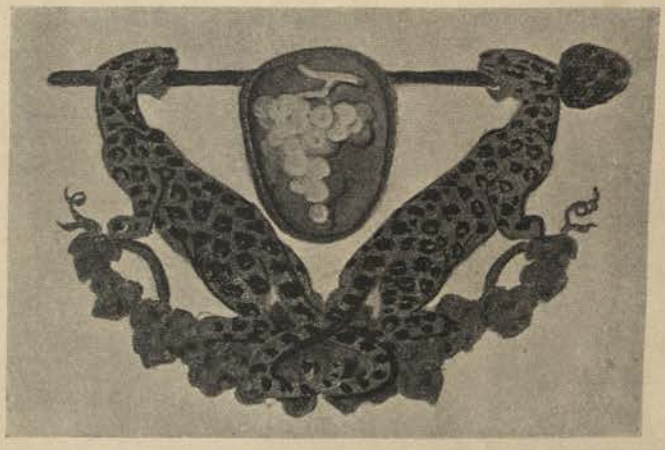


FIG. B

A. *"Butterfly" Comb in Tortoiseshell and Gold, with Enamel, and set with Pearls, Diamonds, and Sapphires*

B. *"Mermaid" Comb in Tortoiseshell and Gold, with Coral and Enamel*

HARALD SLOTT-MÖLLER



Enamelled Brooches in oxidised Silver

HARALD SLOTT-MÖLLER

PLATE 4

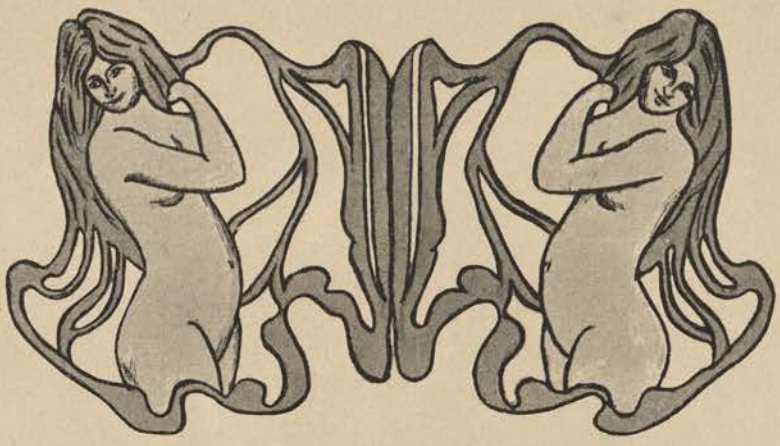


FIG. A

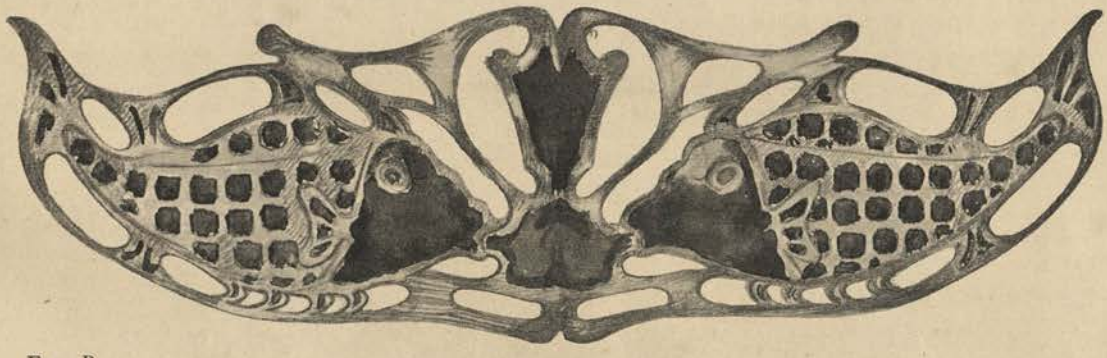


FIG. B

A. Silver Clasp

B. Enamelled Silver Clasp

ERICK MAGNUSSEN

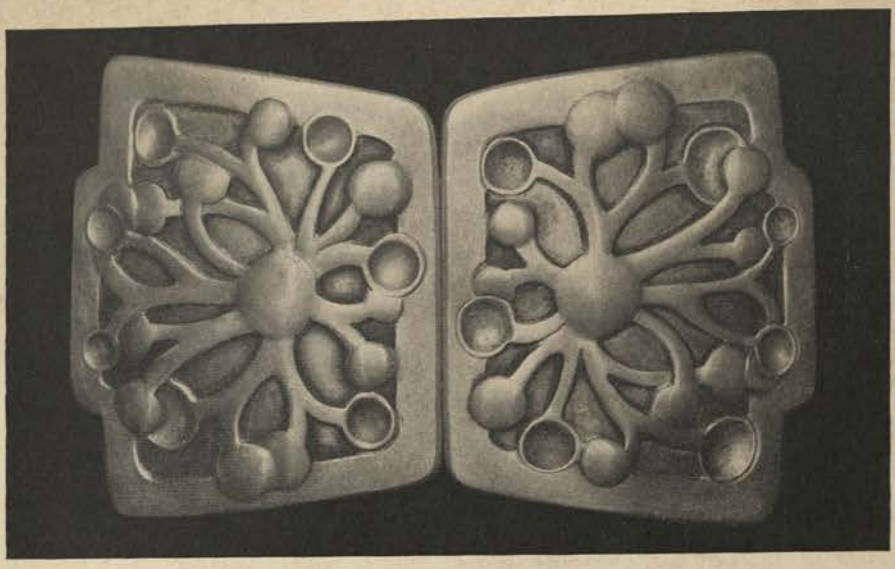


FIG. A

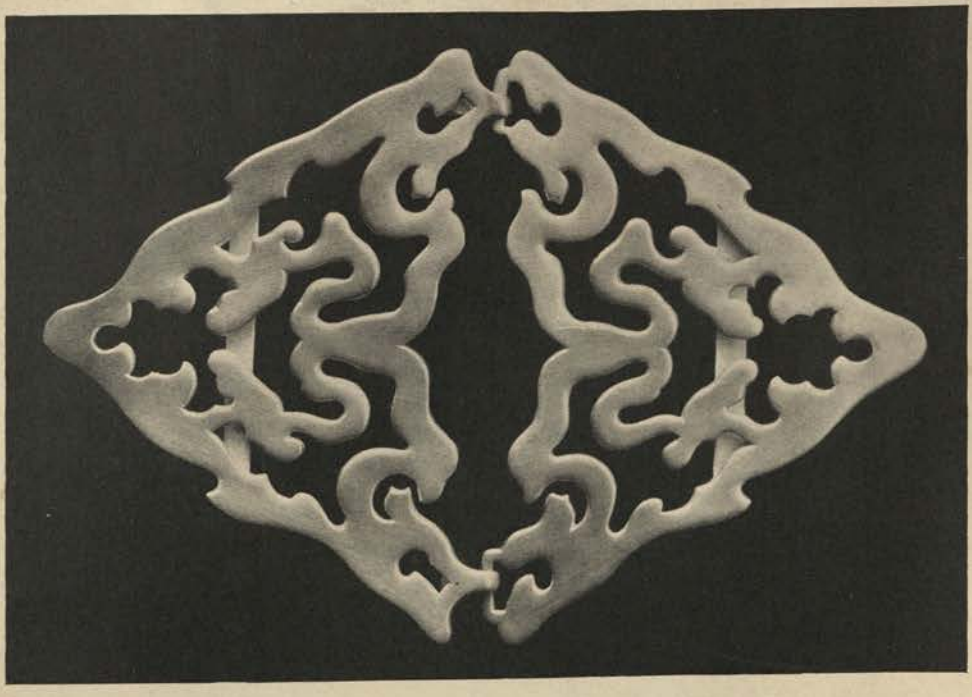


FIG. B

A. Twofold Silver Clasp
MOYENS BOLLIN

B. Silver Belt-Clasp
ERICK MAGNUSSEN

PLATE 6

FIG. A

FIG. B

A. "Butterfly" Clasp in Bronze

B. Silver Clasp

MOYENS BOLLIN

Fig. A

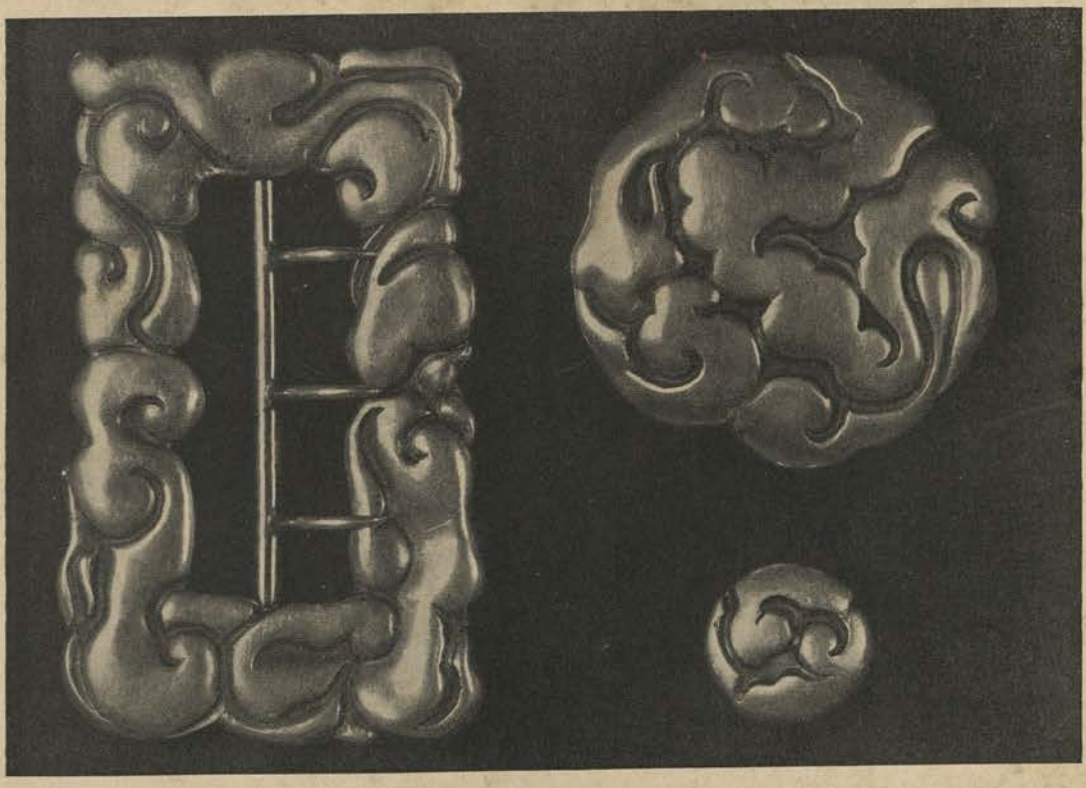


Fig. B

A. Silver Clasp in three pieces
MOYENS BOLLIN
B. Silver Buckles and Brooches
TH. BINDESBÖLL

Plate 8

00063615

63615

729
Hol/Mod

Holme, Charles, ed.
Modern British domestic
architecture and decoration.
1901.

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